

HSS

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

NEL 557 / JUNE 22 - JUNE 28, 2006 | **FREE**
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NEWS:

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THE WORKS! / 18

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WILCO / 27

ALBERTA
JUN 27 2006
LIBRARY

ART BAR

Jesse Sherburne's grand instalation
at the Art Gallery of Alberta may
sound and look cool, but is it art?

[CAROLYN NIKODYM / 8]

**VUEHANGS
WITH HIPSTERS
AT NXNE / 35**



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Bikeology Festival

Cycling and eco displays and activities, mechanic checks, music and more.

12:00-6:00 PM Saturday, June 24 @ Beaver Hills House Park (Jasper Avenue/105 Street)

Bike to Work Breakfasts

Reward your morning bike commute with a coffee and snacks - mechanics on duty!

7:00-9:00 AM Friday, June 16 @ Churchill Square (102 Avenue/100 Street) and Friday, June 23 @ the Bicycle Bottleneck (88 Avenue/109 Street)

Bike Movies

Watch bikey films plus "Barb's Bike Shorts", snippets of locally produced cycle cinema!

7:30 PM @ the Art Gallery of Alberta auditorium (102A Avenue/99 Street)

Wednesday, June 21 Shall We Dance (Japanese version) and Thursday, June 29 I 'Heart' Huckabees

Discussion Nights

Educate yourself about key aspects of cycling and watch a movie.

6:30 PM @ Earth's General Store (2nd Floor 10832 Whyte Avenue)

June 22 - Winter Riding discussion with Ice Road Ride Muffaloose 2000

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Enjoy a smoothie that you make with pedal power!

4:00-6:00 PM Friday, June 30 @ Ezio Faraone Park (97 Avenue/109 Street)

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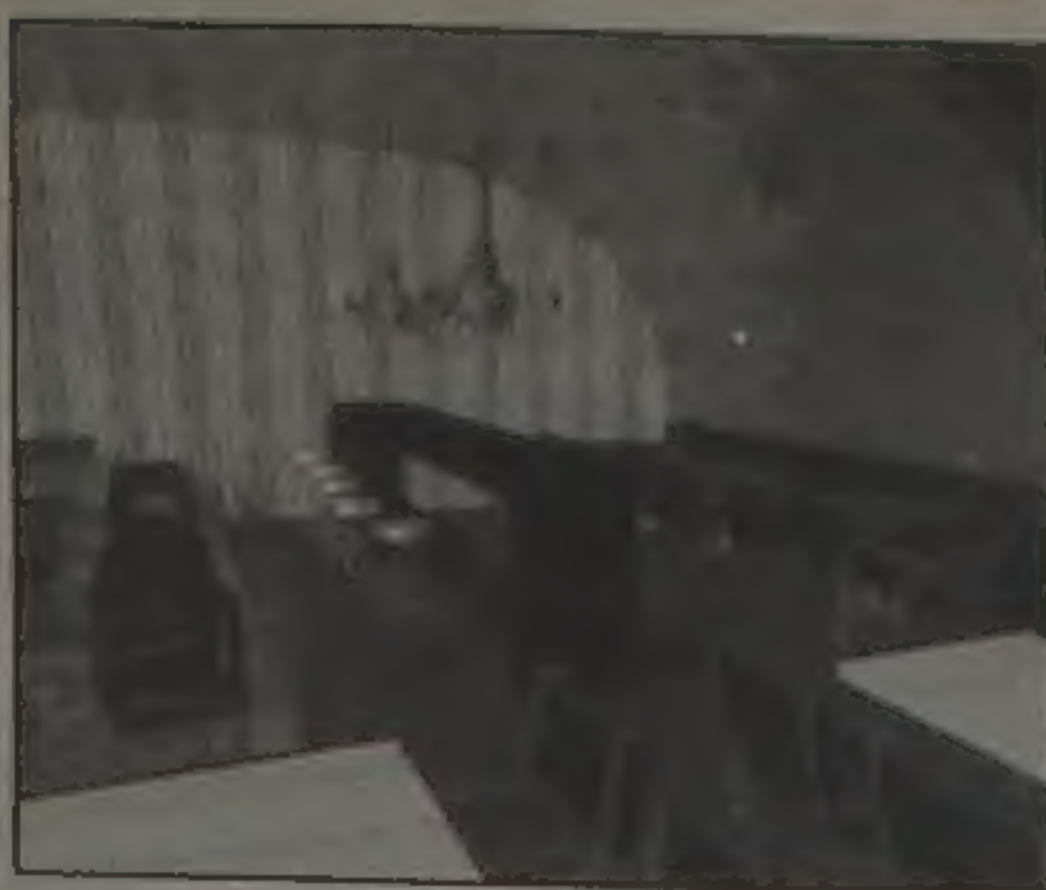
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Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. And we're losing the battle—our pile is closing in on 400. Help!

Last week we had five spotters, pointing out our negligence in such areas as double words, missing words and improper article usages. Way to go! Keep up the good work!

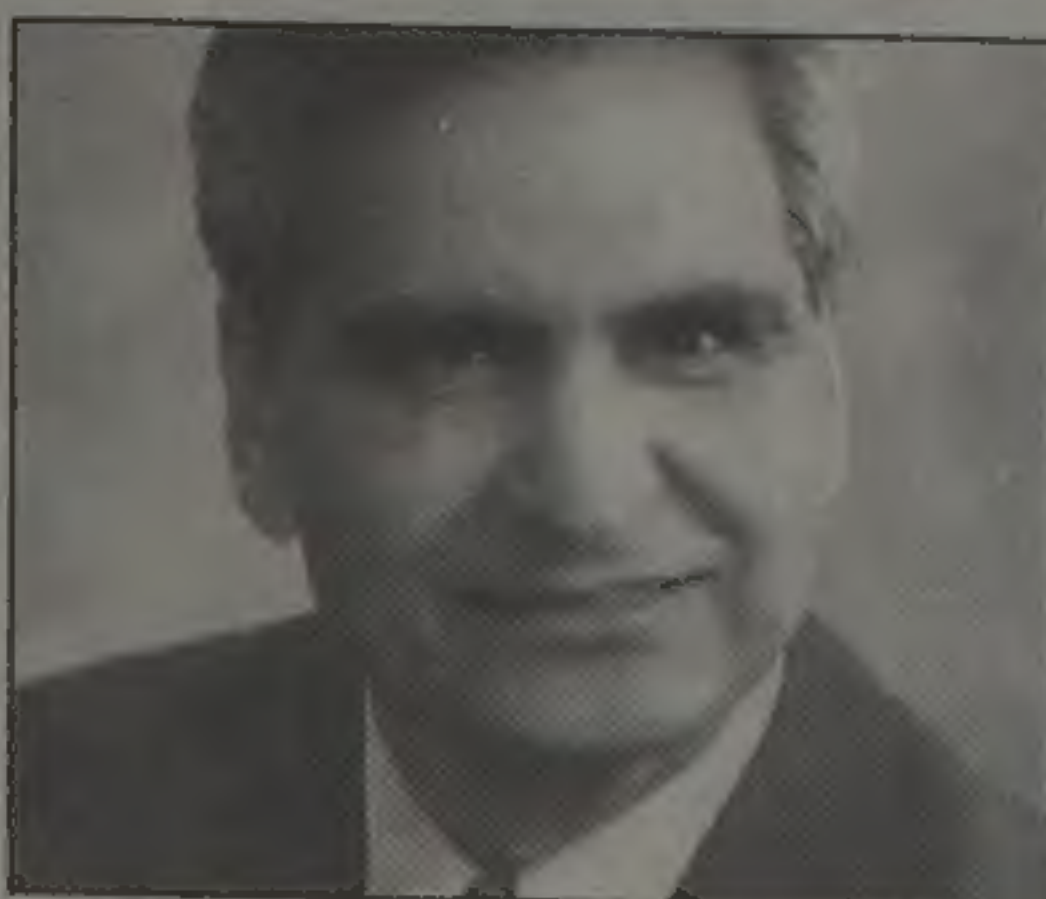
ON THE COVER



ART BAR / 8

"Art, and theatre and music, doesn't really exist until someone goes somewhere and talks about it." —Jesse Sherburne, local artist and musician

NEWS



FUTURE OF RAJ'S RIDING / 11

"Not interested in being a provincial politician—like city stuff." —Michael Phair, Edmonton city councillor

FILM



THE DEVIL AND DANIEL JOHNSTON / 21

"... while his art is often obsessed with Captain America, other super heroes, a man with a sawed-off head, and eyeballs on tentacles or stalks." —Brian Gibson, *Vue* film critic

MUSIC



WILCO / 27

"On the other hand, it's also really fun and exciting to make shit up and put it out." —Jeff Tweedy, Wilco frontman

SIDETRACK

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AND BRAMWELL PARK & THE LEFTOVERS
A & A AND A! ROOTS BAND, SONGWRITERS AND THEIR "A" BANDS, AND THEN SOME

SATURDAY JUNE 24
HELVIS
W/ THE B-MOVIES & THE SWILL CITY LOCALS
A NUMBER NUMBER NUMBER HELVIS PUNK ROCK ELVIS IMPERSONATORS RELEASE
ANOTHER RECORD! ELVIS WOULD HAVE PREFERRED IT DEEP FRED.

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TUESDAY JUNE 27
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TOWN THE WORKS FEST MASSER

WEDNESDAY JUNE 28
FIRST AID KIT
WITH GOOD MACHINE AND CHU
NEWEST OF THE NEW LOCAL BANDS STRUT THEIR STUFF
FOR A SUMMER TIME SCOPPEL

THURSDAY JUNE 29
DeVONDER
WITH THE COUNTERREVOLUTIONARIES
AND BETTY MACHETE
ROCK THE ROCK, TALK THE TALK! DEVONDER RETURN AFTER A LONG TIME HIATUS

FRIDAY JUNE 30
THE RETROFITZ
GIVE ME A "HELL YEAH!" (EDMONTON AREA AND THE BOYS
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WEDNESDAY JULY 26 - GRUPO FANTASMA - FANTASMA
THURSDAY JULY 27 - ROBBIE FULKS & HIS BAND - BEN DEAN
FRIDAY JULY 28 - SILVER MOUNTAIN - CHLOE BODEN
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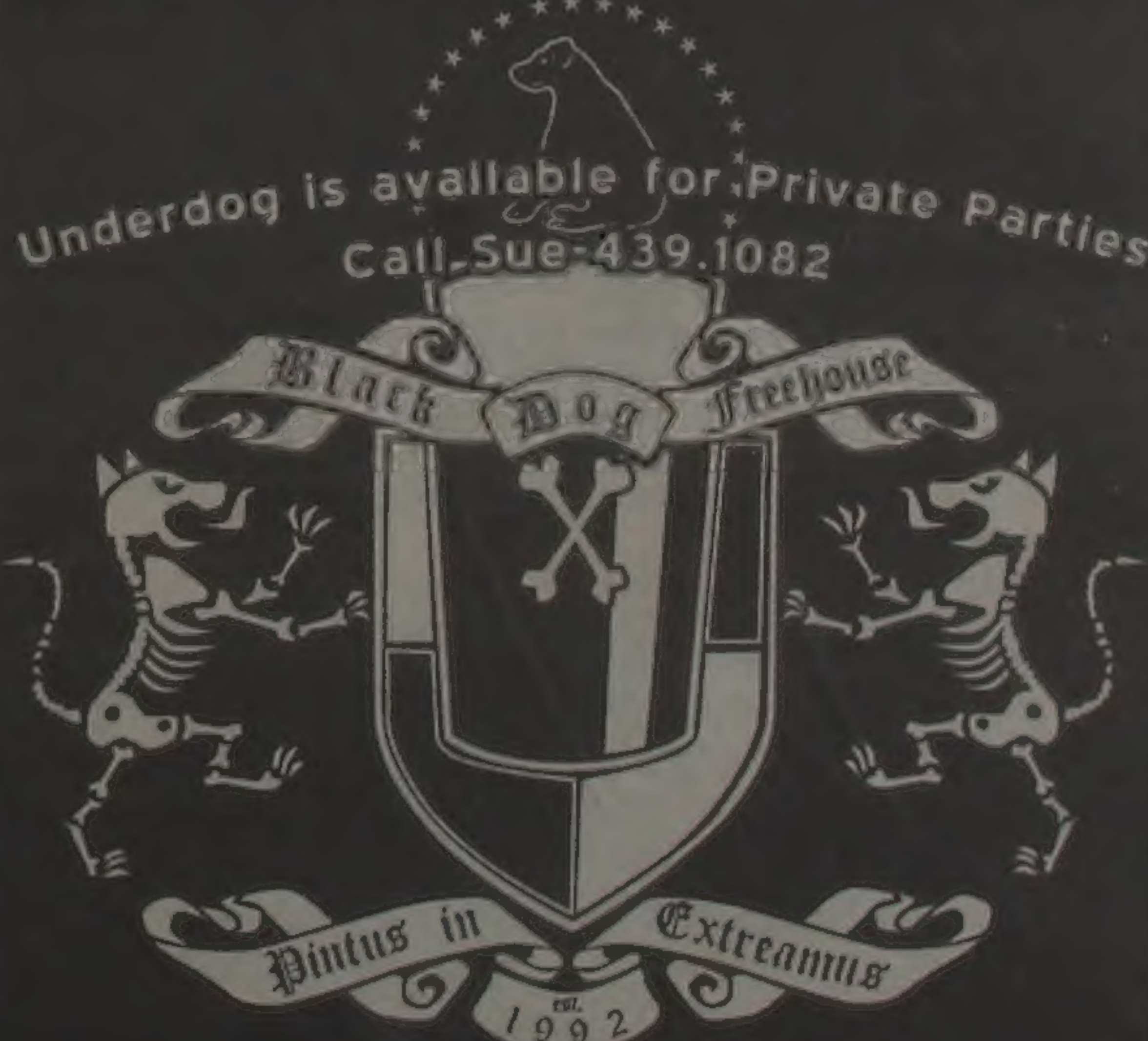
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Lessons of the playground forgotten by border agency

TYLER MORENCY / tyler@vueweekly.com

People keep information to themselves all the time. An individual, embarrassed to admit he or she had to live off tomato soup and bulk pasta for a year, may choose to keep the details of a period of financial difficulty from his or her peers. Fair enough. The past is the past and many prefer to keep it that way. That is a right we all enjoy. Or is it?

In her annual report to the federal government, Canada's Privacy Commissioner Jennifer Stoddart says the Canada Border Service Agency (CBSA) is sharing too much with the neighbours. Worse yet, they can't say how often they do share information about Canadians with our friends to the south.

"The Agency cannot, with a reasonable degree of certainty, report on how much and how often it shares information with the US," Stoddart writes. "Information is often disclosed without first obtaining approval from a designated CBSA official, which contravenes the agency's policy."

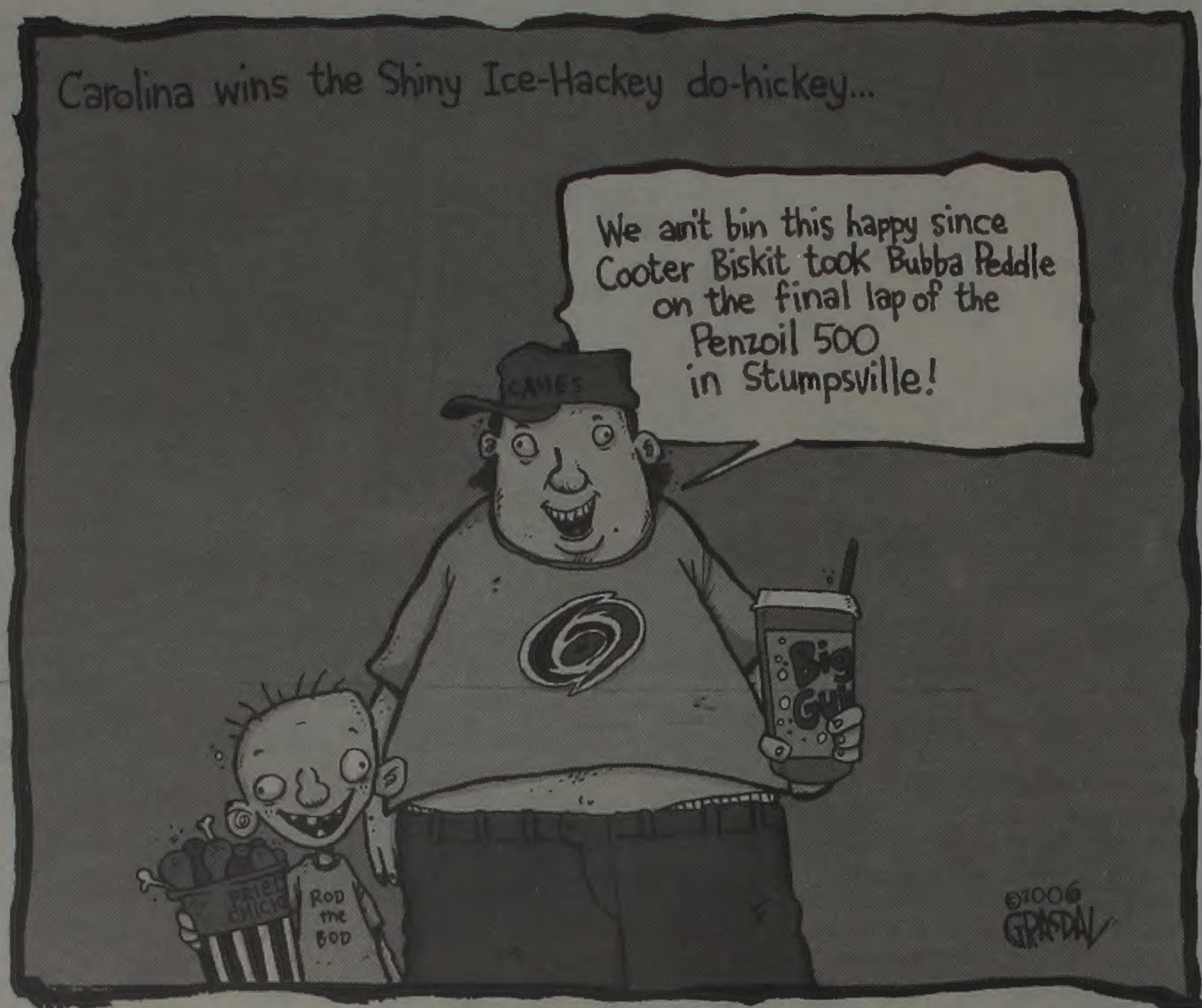
While playground common sense says that nobody likes a blabbermouth, the CBSA apparently hasn't learned that vital key to elementary school popularity.

A poll commissioned by Stoddart and included in her report found that "94 per cent of Canadians express some concern about Canadian companies transferring customers' personal information to companies in other countries. Furthermore, 85 per cent of those Canadians with awareness of the privacy implications of the USA Patriot Act also express some concern over the issue."

The report doesn't mention the kind of specific information that is finding its way into American hands or why the CBSA is volunteering information to US authorities. Maybe they want to appear "in-the-know" or "hip" to their friends.

Despite Stoddart's assertion that "considerably more could be done to protect Canadian's information," perhaps the CBSA has a good reason for their chatty relationship with American officials. But that's just the problem. Nobody knows the reasons, because the CBSA won't say what they've been talking about or how frequently they've been doing it.

The CBSA shouldn't be allowed to keep that information to themselves, and if they insist on this unwarranted level of secrecy, everyone working there should be forced to survive on tomato soup and bulk pasta for the rest of time. ▼



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MAIL LETTERS

A BIT ABOUT THE BITS

It is always beneficial to see the fruits of one's labours through another's eyes, so I read your review of the Riverside Bistro ("Down by the river, where the patios grow, back to Riverside Bistro, I dare to go," June 15 - 21) with anticipation. Overall, I was quite pleased.

The comments about the timing of the meal and the slightly overdone steak were discussed with my staff, and steps have been implemented to ensure that both issues will be solved when next you visit.

I do, however, have to address one issue: in the review it was stated that our caesar salad arrived at the table with "imitation bacon bits." This is simply not true. While it may seem a small issue, I feel it creates a distorted view of the quality we strive for here at the Riverside Bistro. I have never used imitation bacon bits in my entire career, nor would I ever use them as a matter of professionalism. Our bacon bits are made everyday from maple smoked bacon, purchased from a local supplier.

I consider it quite important that the issue is clarified for both your readers and my potential guests.

R D O'BRIEN, Executive Chef, Riverside Bistro

[We apologize for the error. Ms Jameson examined the bits in question quite carefully and felt she did not make the statement lightly. However, Vue Weekly did not intend to impugn the Riverside Bistro, and we wish Chef O'Brien every success in achieving the quality he strives for. —Vue Weekly]

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

Feds, Alberta flunk green report card

NEWS ENVIRONMENT

SCOTT HARRIS / scott@vueweekly.com

The Sierra Club of Canada has given both the Harper government and the government of Alberta failing grades in its annual report card on federal and provincial progress on environmental commitments.

"While some improvements are being made at the provincial and territorial level, the federal government is sliding in almost all subjects," said Stephen Hazell, the group's acting executive director.

The new Conservative government failed to get a grade higher than a C in any category, and received failing marks in reduction of greenhouse gases, biodiversity, marine conservation and sustainable trade policy.

The national environmental group gave the government of Alberta grades of F in both climate change and biodiversity.

The governments of Quebec, Prince Edward Island and Newfoundland and Labrador received high grades for their climate change programs. Quebec received the highest mark in the report card, and the only A+, for its recently announced initiatives that include a carbon tax on the oil and gas industry. ▼



One of the many little dogs marching down Jasper with their owners.

Mile Zero Dance/HIV Edmonton's parade entry: March of The Brides. Guys and gals in a performance art parade entry, wearing wedding gear, dancing and little flower girls handing out candy.



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Dykes on Bikes—one of the entries in the parade that had lesbians on their hogs and some on bicycles too.

PRIDE PARADE 2006



Drag Queen Mia Fellow in the parade.



Member of the GLBT team getting high-fives. The GLBT players—old and young people, male and female—were all in different shirts, all the colours of the rainbow.

PHOTOS BY NEAL WILDING

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Oil sands development needs to stop, says noted environmentalist

TYLER MORENCY / tyler@vuweekly.com

Green Party leadership candidate Elizabeth May is in Alberta this week, calling for a moratorium on oil sands development in the province.

May, the former executive director of the Sierra Club of Canada, calls rampant oil sands development a global crisis, and the biggest reason Canada isn't meeting its emission reduction targets under the Kyoto Protocol.

"It all adds up to not just a local Alberta environmental problem or pollution problem, it's a global problem because of the scale of the emissions released," she says.

She adds that greenhouse emissions from the tar sands are expected to pump between 108 to 127 tonnes of gases into the air annually by 2015, almost equal to all of Canada's conventional oil, gas and coal industries combined.

May is calling on Canadians to push the government to place a moratorium on oil sands development until the impacts can be assessed and debated.

"It's not just bad for the environment, or bad globally for climate change—though it is certainly all those things—it's not good for anybody," May says. "The only people who've benefited are the actual com-

NEWS | ENVIRONMENT

panies who've received federal subsidies."

The province relies heavily on the oil sands as a source of economic revenue. The Alberta Chamber of Resources estimates oil sands production may reach five million barrels per day by 2030.

OIL SANDS development has also had serious impacts on the city of Fort McMurray. The effects of development on the city itself are often overlooked in favour of the promise of raw economic results.

"The tar sands development happened in a haphazard, sort of gold rush atmosphere, which it shouldn't have done," May says. "We have a complete mess."

May says the residents of Fort McMurray must cope with high crime rates and difficult access to health care because of the boom.

The city in the middle of it all seems to agree. On Jun 13, the mayor and council voted unanimously to try slow future oil sands development by applying for for intervenor status when Suncor goes to the Energy and Utilities Board in July to apply for an expansion of its

oil sands operations.

They have concerns with housing and infrastructure, and estimate that keeping up with the boom means the municipality will be saddled with \$263 million in debt by the end of this year.

May also says the subsidized developments have been a disaster for the Athabasca River, which has declined 30 per cent in the past two decades. She blames the decline on climate change and the amount of water used by oil companies to draw out the bitumen trapped in the oil sands, which can use six barrels of water for every barrel of usable oil produced.

"The companies in the tar sands region have water rights equal to all the water used by Calgary, times two," May says. "There is no sustainability around the water use. Alberta is headed toward a major water crisis."

May says the both the federal and provincial governments must change their approach to development in the oil sands region.

"Basically Ralph Klein is a trustee in bankruptcy declaring, 'Everything must go!' Of course it's non-sustainable," May says.

May is speaking in Edmonton on Thu, Jun 22 at 7:30 pm in room E2-002 of the Engineering Teaching and Learning Centre at the U of A. ▼

Canada set to scuttle UN treaty on Aboriginal rights

TYLER MORENCY / tyler@vuweekly.com

The Canadian government said on Jun 20 that it will oppose a United Nations declaration that would recognize the rights of aboriginal peoples internationally unless major changes are made to the text.

"It contains provisions that are inconsistent with the Canadian charter. It contains provisions that are inconsistent with the Constitution Act of 1982," Indian Affairs and Northern Development Minister Jim Prentice told the CBC.

"Frankly, it's entirely inconsistent with all of the land claims policies that the government of Canada has been using for the past generation," he said.

Prentice indicated he is concerned the document might hinder talks with some aboriginal bands on land-claims and the handing over of rights to resources, but gave no details as to which items contravened Canada's charter.

The government is ignoring the recommendation to ratify the largely symbolic treaty, which was passed by the House of Commons Aboriginal Affairs Standing Committee earlier this month.

The UN Human Rights Council is expected to vote on the Declaration on the Rights of Indigenous Peoples

NEWS | FIRST NATIONS

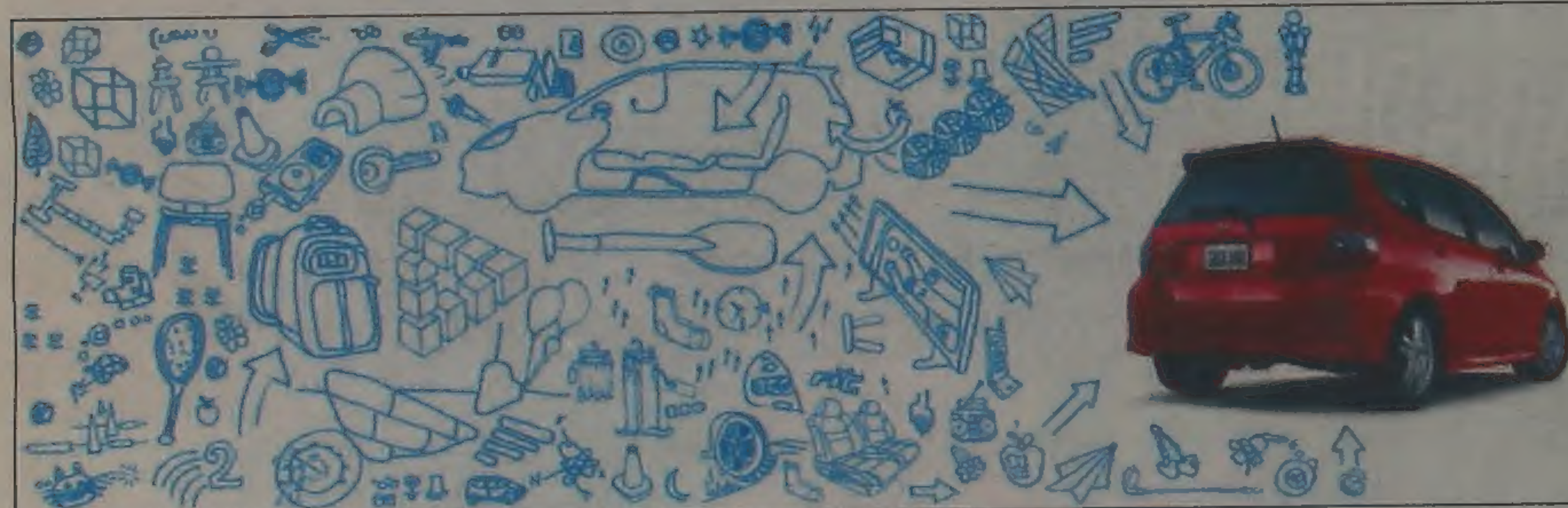
before the end of the month.

Australia, New Zealand and the US, all of which have large aboriginal populations, are also expected to vote against the draft of the document, which has taken nearly 20 years to complete.

Alex Neve, secretary general of Amnesty International Canada said more delays on the treaty are unnecessary. "It's difficult to imagine an important issue of human rights that the governments of the world have taken more time to resolve," he told the Canadian Press.

Angus Toulouse of the Assembly of First Nations called on the government to support the treaty, saying it would advance the "economic, political and resource rights of Canada's First Nations."

The declaration also protects aboriginal people from military activity on their land. Article 10 of the draft states: "Indigenous peoples shall not be forced from their lands or territories. No relocation shall take place without the free and informed consent of the indigenous peoples concerned and after agreement on just and fair compensation and, where possible, with the option of return." ▼



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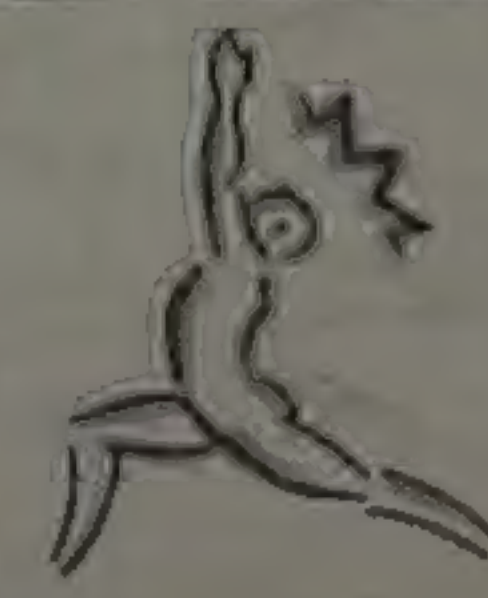
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Merde! Ze Germans, zey are coming!

FUTBOL

GOOOOOOOOAL!

BRIAN GIBSON AND FRANCOIS ZOLAN
goal@vuwweekly.com

With English fans still anything but confident about their team's chances despite the re-appearance of world-class striker Wayne Rooney, Goooooooooal's Brian Gibson decided to see the nail-biting and hand-wringing for himself, visiting Whyte Avenue's Elephant and Castle English Pub during England's match versus Sweden to see how the faithful were holding up.

OUTSIDE, ST GEORGE'S crosses dangle from car antennas. Inside, red or white jersey-wearing fans finish up their fish and chips and sip at their pints, waiting for the game to start. England's lions have looked kittenish on the field, with unconvincing wins over Paraguay and T & T. Now comes Sweden.

Within the first minute, a brutal twist to the tale. There are groans as megastar Michael Owen buckles his right leg after a pass. The sickening slo-mo shows a ligament pop. In comes the gangly Peter Crouch to join Rooney.

Downstairs, there's a rat-a-tat of claps, then a unified retort of "England!" More claps as Rooney bulldogs around the 18 for the ball. Joe Cole looks dangerous on the left, making some pretty feints and stepovers before slashing some good crosses through the box. Then, in the 34', he strikes himself, chesting down a free ball and looping it at the net. Eriksson can

only tap the spinning long-range shot off the post and in. The place bursts into a full-throated roar, the "Fan's Army" standing to hail their side.

As the second begins, the game continues its charging pace. Then, in the 51', Allback's headed corner slices into the roof of the net. Three cheers from a few Swedish fans puncture the silence.

The nail-biting and lager-clutching begins as the English defence seem frozen every time a ball is lofted into the box. The Scandinavians strike the crossbar. A ricocheted corner hits woodwork. The calm is frayed now; faces are long.

Then, at 85', with Cole on the edge of the box, he stutters, waits, the crowd murmurs, "Yes, yes, yeah!" as he floats a ball in towards the back post, and the cheers go up as Gerrard's head smacks the ball into twine. The shouts of "England!" resume.

But only five minutes later, a Swedish throw-in bounces in over a leg-flailing Sol Campbell, nips off a lunging Larsson and slinks inside the post. The English backfield is bewildered; the fans are muted. When the whistle shrills, there's scattered applause inside the pub. The nagging doubts, and raised blood pressure, still linger. **B6**

ENGLAND AREN'T THE only soccer power giving their fans reason to fret in this tournament. While none of the favourites have collapsed completely, teams like Brazil and Italy have been sketchy at best.

Germany, then, is looking like the team to beat thus far. Perhaps home field advan-

tage is underestimated, or perhaps they've just found their stride at the right time, but either way, the way undefeated Deutschland manhandled Ecuador in the last match of round robin play should make them heavy favourites against Sweden in their knockout round match next week.

Germany's neighbours (and frequent invadees) the French, meanwhile, are faced with the nightmare scenario of playing a must-win game against Togo without retiring superstar Zinedine Zidane, who is suspended. While Togo's first World Cup has so far been a decidedly un-funny farce (their coach has quit—and the players nearly followed suit—over a pay dispute with Togo's national soccer federation), beating the French would be a huge symbolic victory for the tiny African nation, and would leave *les Bleus* in deep *merde*.

That said, France's meltdown is great news for group H leaders Spain and Ukraine. After a reaffirming 4-0 victory over Saudi Arabia, Andriy Shevchenko and company should beat Tunisia on Friday to advance along with *la Selección* (who have already punched their ticket with two wins) to the knockout round, where the teams will face the top two squads from France's group G. If the French do completely implode, that sets up Spain or Ukraine vs the Swiss or the South Koreans—not exactly terrifying opponents—while even if France can squeak into second place, they should be easy prey for the soaring Spanish, forcing the Swiss or the Koreans to face the dangerous looking Ukrainian attack. **FZ**

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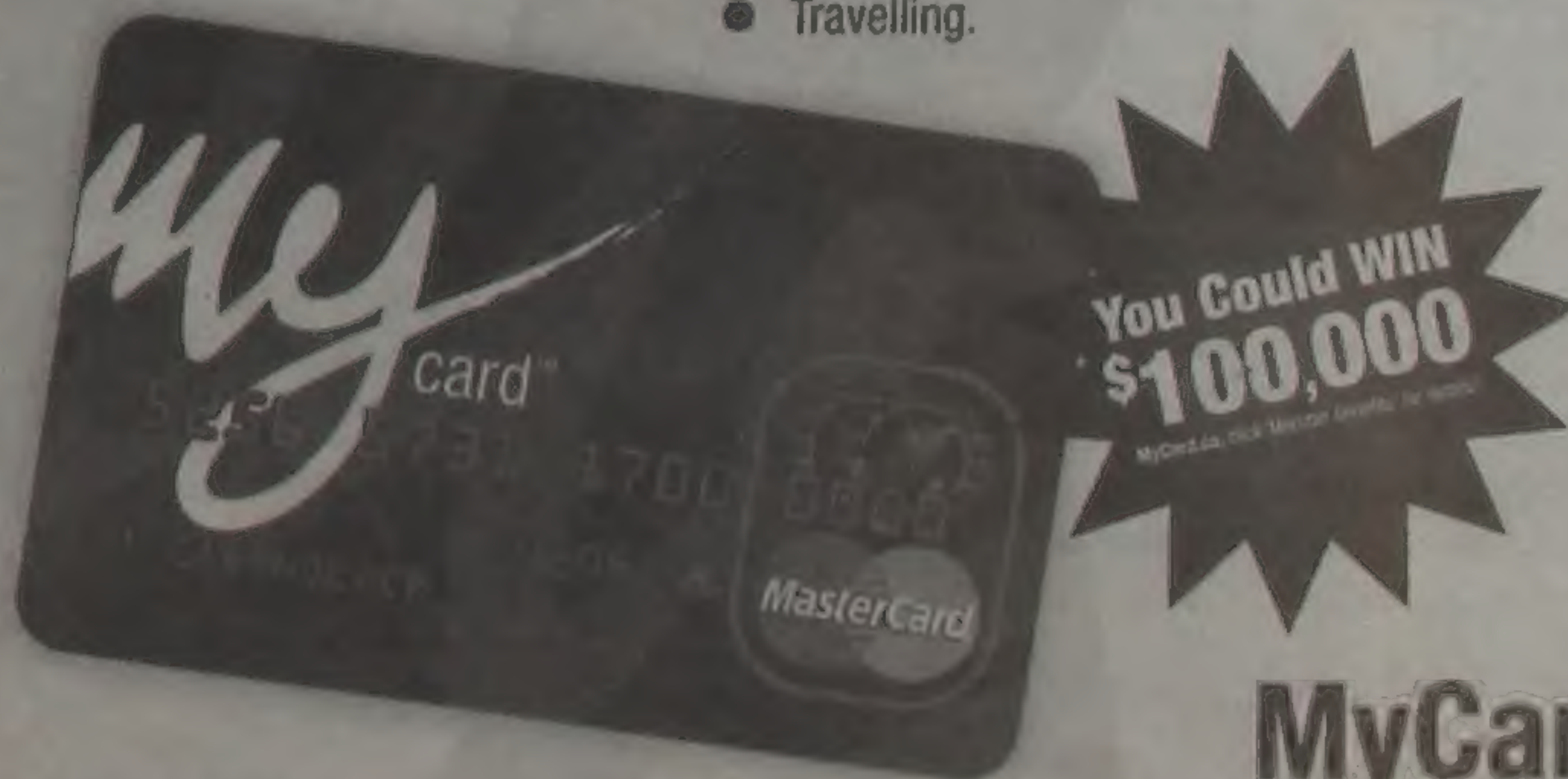
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What does it take to raise the Art Bar?

JESSE SHERBURNE'S INSTALLATION POSES VALID QUESTIONS ABOUT ART, BUT DOES IT ANSWER THEM?

CAROLYN NIKODYM / carolyn@vuwweekly.com

The first time you look at a Jackson Pollack painting, particularly those "drip" paintings he's famous for, your eyes initially struggle to weigh anchor in those unfamiliar pools of paint. Almost inevitably, before you start to sink into its different layers, some permutation of "that doesn't look so hard / I could have done that" rows arrogantly across your mind, and you instinctively ask yourself, "is this art?"

It's a question that can be daunting to anybody who puts their creativity on display, but it's one that local artist and musician Jesse Sherburne hopes people will ask often and vigorously at his Art Gallery of Alberta installation **Art Bar**.

"I hope people get really upset—upset in the notion of, 'what the hell is this?'" Sherburne says emphatically over a cup of coffee at a downtown café. "Marcus [Miller, AGA's assistant curator] came up to me the other day and he said 'so, is it art yet?' It was hilarious, but I really want those types of questions."

The installation slated to open Jun 23 is, by its nature, difficult to describe and is most certainly one that needs to be experienced, and not just because of its scope. With it, Sherburne has dabbled in several different art forms—from design ethics to soundscapes and video recordings. One of the most compelling aspects to Art Bar, however, is the fact that it is also performance art—it turns its audience back on itself.

"Art, and theatre and music, doesn't really exist until someone goes

PREVIEW

JUN 23 - AUG 27
ART BAR
BY JESSE SHERBURNE
OPENING RECEPTION JUN 23 (9 PM)
ART GALLERY OF ALBERTA

somewhere and talks about it," Sherburne explains. "You really kind of solidify that value of what you saw with your colleagues and friends or peers, and usually it's in a bar situation. That's what's really interesting to me about doing this is that's where you go to decide the value of that."

On a nuts and bolts level, Art Bar is basically a fully functioning bar, seemingly plopped into the middle of a formal art institution. While there is proof that Sherburne, designer of hipster joints Halo and Savoy, has the eye to fully realize his very own spatial look, like a Pollack painting, there is more to the installation than initially greets the eye. But don't expect it to be totally complete on opening night—that evening is the final piece of the grand puzzle that has been consuming Sherburne's mind for well over a year.

Using several cameras and table mics, Sherburne plans to capture the ebb and flow of the people and snippets of their conversations. And when the installation is viewed during regular gallery hours, these video and sound recordings will be used to create the illusion of a busy bar.

IF YOU'RE AT ALL interested in the concept of what art is and who it belongs to, you realize that, from Sherburne's initial question, there run many streams of thought, that he's

turned many other questions in on themselves. Will opening night reveal the voyeurs in the audience? Is this a riff on our obsession with "reality" TV? How do you organize a space to achieve maximum sociability? How do you use music to create a mood? Haven't party organizers been creating aural and visual extravaganzas for years? Does the fact that this installation is in a gallery inherently make it art?

(It's really no accident, as well, that the installation will be set alongside the exhibit *Body: New Art from the UK*, a showing of young British artists (yBas). The art of this loosely formed collective fuses pop culture, mass marketing and high art, while questioning the value of each of these elements.)

But then Art Bar seems to say more than all of that. It's an idea of something somewhat frivolous—along with the mythology of that missed party—put into the contemplative and formal context of an art gallery.

"We all have codes of behaviour with space," Sherburne explains, "so it's going to be an interesting shift from that formal gallery opening—where you kind of say what you mean, but you can't be too critical, you can't be too glowing—to go into a place where, hopefully, people are swearing at each other over it—or not even paying attention, flirting over a drink or whatever—and the performative aspect of that other space."

"What's interesting about this show," he adds, "is that the main floor has that show *Arctic* and that Group of Seven show, which is fine, and then

upstairs there's all this freaky shit going on."

The project is really a dream come true for Sherburne—not only has he been afforded the opportunity to realize a large-scale installation, but he's also able to infuse all of the things that he's learned about bar atmosphere and design with all of the things he's wondered about spaces and how they are framed.

But it's also a project that has the artist, nicknamed "Stressy," straddling that thin line between excitement and apprehension.

"The thing that I really like about this is that with my other work—my painting or installation—conceptually, I knew the answer already. And I would build it around that," Sherburne says, his hands gesticulating a circle. "Art Bar was instinctual, and it freaks me out in some ways, because I don't have every single facet nailed down. I know instinctively why I'm doing it, and that's scary, but there's nothing more exciting than betting all your chips on black and seeing if it's going to work out."

So far, it seems to be. Sherburne can't say enough about the all of the support he's received to help in the realization of a project that has been touched by the hands of some 40 people and that he estimates may ring in at \$30,000. He's also garnered the attention of MTV (a belated adolescent dream, he admits), flying in to Toronto for an interview last Tuesday.

When I suggest that he must be something of a smooth talker, he deflects the sentiment before he con-

siders his true motivation.

"This is what I want to do. I don't want to work at Atco gas again or Home Depot, and I am going to do everything I can. I think my drive gets me in trouble sometimes, but it doesn't matter," he explains. "This is my life, and this is my chance to actually get to do this. I have put every ounce of energy I had into convincing people and working with people and talking to people."

"I am an art hustler. I want this to go somewhere, to have a career doing it. I don't want it to be part time." ▼

Is this Art Bar?

While Art Bar will be open during regular gallery hours, it is also slated to host several evenings of Happy Hour libations and other art-creating nights. Below is the bar's calendar of events.

Jun 23 Opening (9 pm - 1 am)
Jun 29 Happy Hour (4 pm - 8 pm)
Jul 6 Happy Hour (4 pm - 8 pm)
Jul 14 The Artist vs the DJ
Jul 20 Happy Hour (4 pm - 8 pm)
Jul 27 Happy Hour (4 pm - 8 pm)
Jul 28 FAVA Night (9 pm - 1 am)
Aug 3 Happy Hour (4 pm - 8 pm)
Aug 10 Happy Hour (4 pm - 8 pm)
Aug 11 MADE Night (9 pm - 1 am)
Aug 17 Happy Hour (4 pm - 8 pm)

For more info visit artgalleryalberta.ca

That's all she wrote

HOCKEY

IN THE BOX

DAVID YOUNG AND TB PLAYER
inthebox@vucweekly.com

Well, that's it. The Oilers got within a few metres of the peak of Mt Everest or within a few strokes of crossing the English Channel. They made it to Final Jeopardy, got the question right but didn't have enough points. They were one catwalk strut away from becoming the next Top Model. You get the picture. Despite a miraculous run, the Oilers were about as close as a team could get to winning the Cup. But didn't. Crap.

THESE ARE A FEW OF... MY FAVOURITE MOMENTS IN THE PLAYOFFS

Just getting into the playoffs. Beating Detroit. Beating San Jose. Beating Anaheim. Pisani with 14 goals and five game-winners. Horcoff blocking a shot with his face in round one. Stoll's double OT goal against the Wings. Jason Smith with a beauty top-shelf game-winner against San Jose. Hemsky's pair of goals in the last five minutes to knock Detroit out. Seeing what may have been the last game for hockey legend to-be Stevie Y here in Edmonton. Joey Moss singing (no, belting out) the anthem. Every single home goal. Every single home win. Pronger's penalty shot goal. Seeing Jussi get his due. Getting "The Boy" (my stepson Kai) interested in Oiler hockey. Getting to see a game seven in the Stanley

Cup Finals after being down 2-0 and 3-1 against the Hurricanes. DY

MY LEAST FAVOURITE THINGS Less than stellar moments? Seeing how Whyte Avenue has further deteriorated into a playpen for arsehole kids from the suburbs. Chelios. Holmstrom. Marc Joannette. The frustration of watching D-Vo skate faster, play smarter and get better every game but still remain snake-bitten when he shoots. Ty Conklin's game-losing "assist." Just missing out on a Battle of Alberta. Losing the Cup. DY

NEALE AND BOB I know it's sacrilegious in this country to bad-mouth Hockey Night in Canada, but I don't know if I can take it any more. Back in the day, Bob Cole and Harry Neale did a fantastic job. But when I say back in the day, I'm talking about 20 years ago. During the finals, they often got names wrong, seldom knew what was happening when the whistle blew, and would consistently describe plays erroneously, even as the video playback was proving them wrong. Someone at the Oiler's last home game got it right with their own version of the classic CBC-put-me-on-TV sign that said "Can Bob Cole." I couldn't have put it better myself. TB

ENJOYING THE PLAYOFFS? I wonder if GM Kevin Lowe took some time during this great playoff run to phone the free agents he attempted to sign in the off-season and asked them how their golf

stroke is doing? I'm sure there are a few players out there who declined joining the Oilers because they figured other teams would do better. Good choice guys. DY

SOME PEOPLE STAY ON THE BANDWAGON

It's been fun throughout these playoffs watching a former co-worker turn into a minor media celebrity. Elephant and Castle on Whyte's newest GM Darlene Barteaux was a quote machine for the TV stations covering the Oilers and Whyte Avenue. Darlene knew little about hockey nor was she interested in the sport when I first met her. But years later she's one of the Oilers' most loyal and genuine fans, wearing her big heart on her sleeve more than a few times on television, choking back tears of joy after wins and tears of disappointment after losses. To all the real fans out there like Darlene, I feel your pain. DY

ANYTHING-BUT-FREE AGENTS Much like a year ago, Kevin Lowe is going to have his work cut out for him this summer. Players who are now unrestricted free agents: Roloson, Spacek, Tarnstrom, Ulanov, Dvorak, Laraque, Peca, Pisani and Samsonov. Lowe will have some extra playoff cash to throw around, but don't expect him to go nuts. There is still a salary cap, and we are still in Edmonton. Here's hoping that this playoff run has made the team a more inviting place for these (or other) free agents come the signing period. Enjoy the summer, everybody. GOILERS! TB

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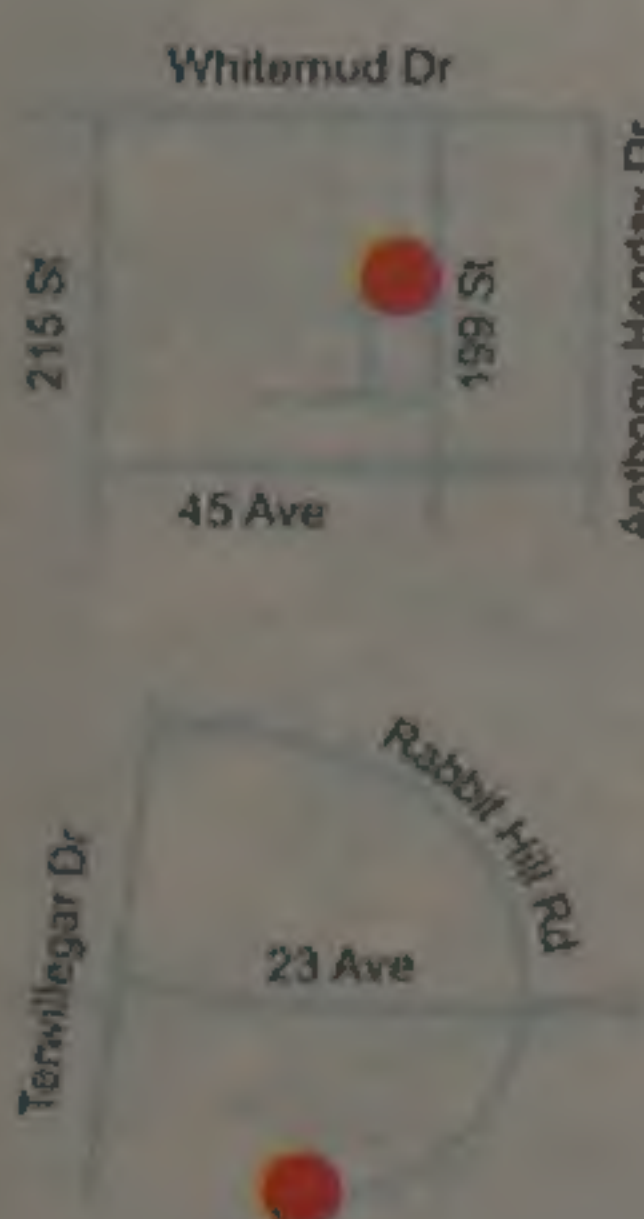
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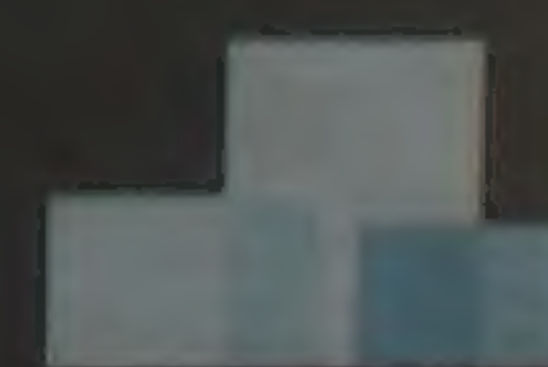
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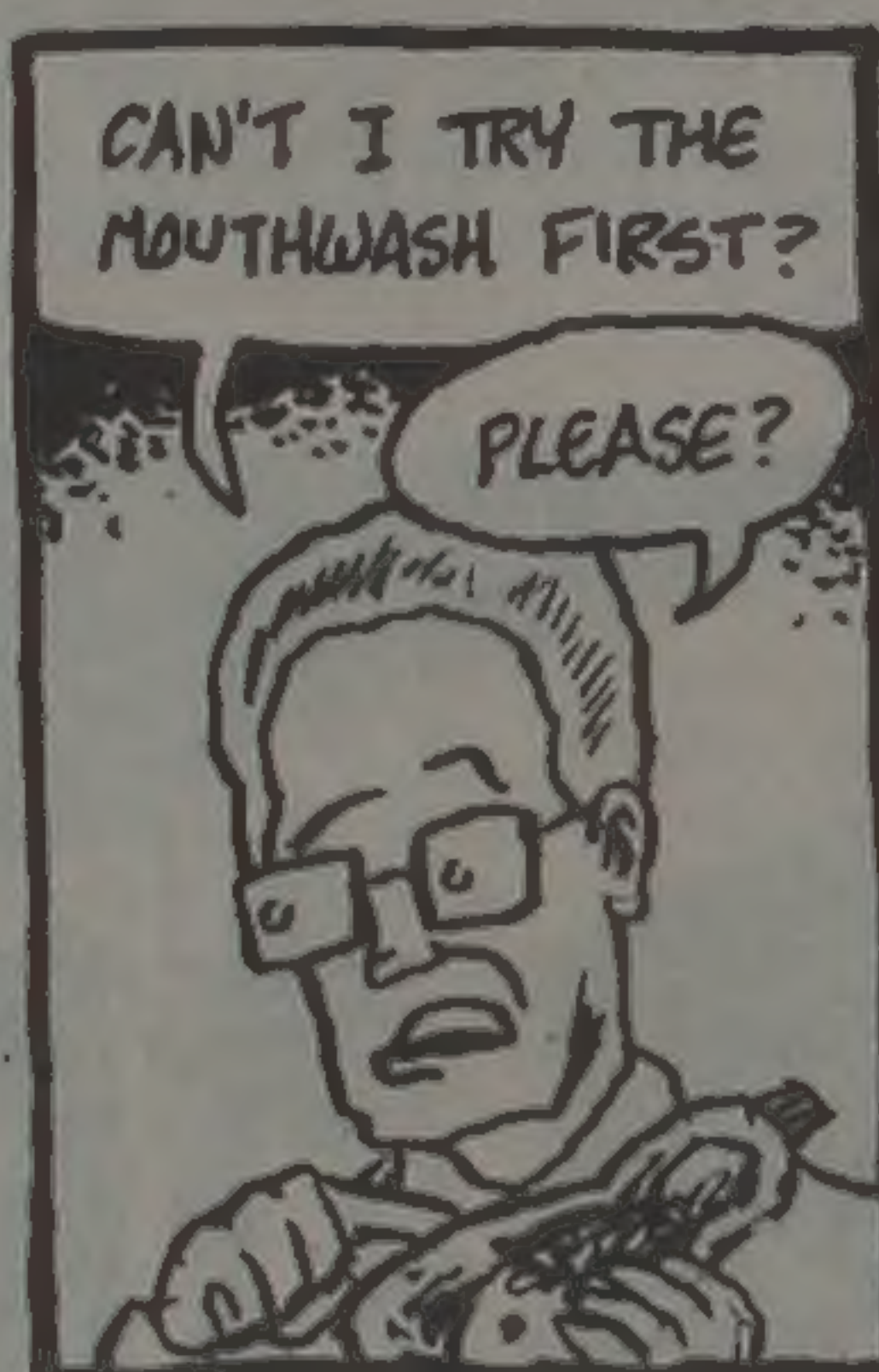
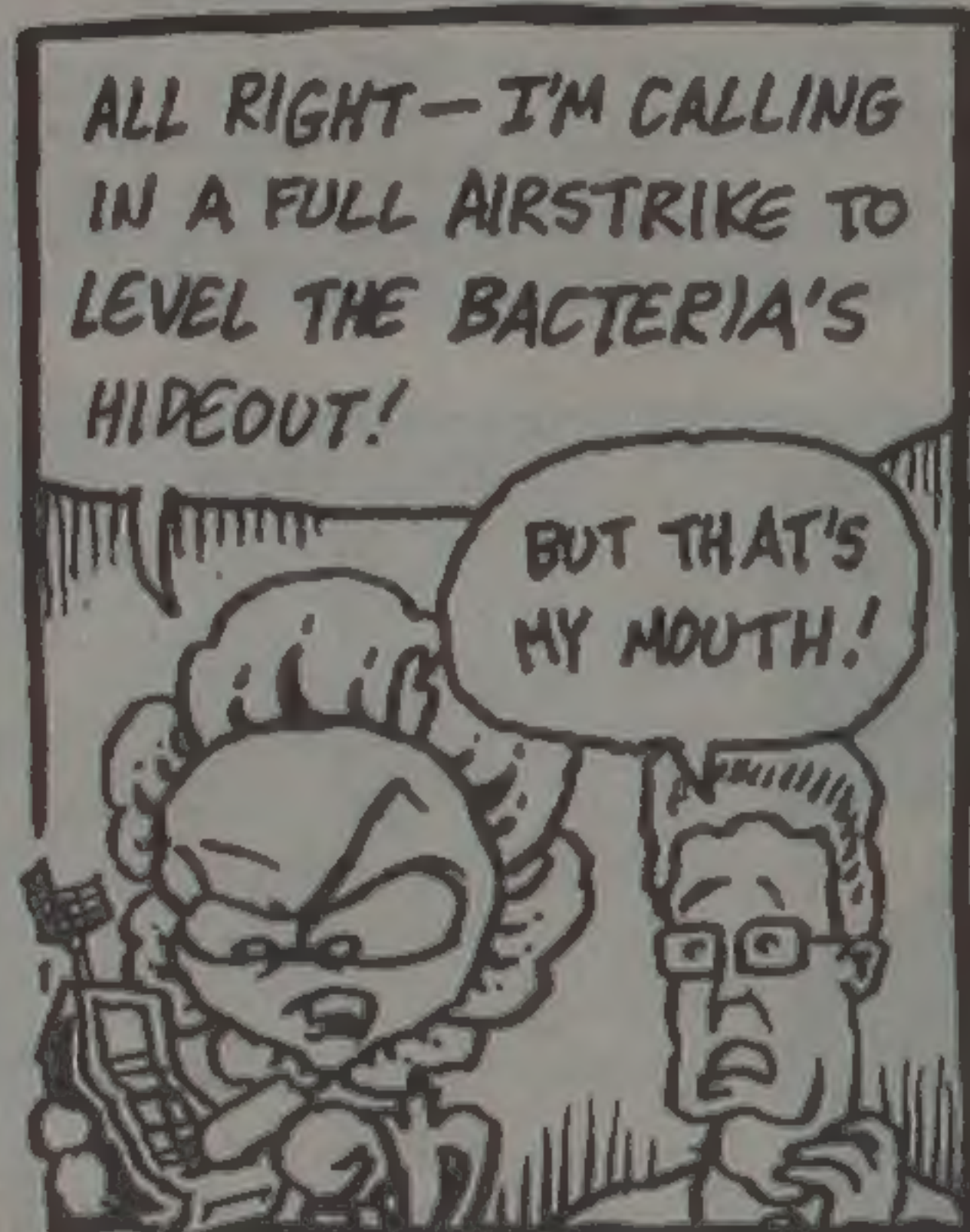
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Oilers (and Whyte partiers) get beat

NEWS SPOILERS

ROSS MOROZ / ross@vuwweekly.com

The Edmonton Police Service is defending its handling of play-off celebrations on Whyte Avenue despite mounting criticism.

Police officers appeared to outnumber dejected hockey fans on Whyte Avenue Jun 19, as the Carolina Hurricanes' win in game seven of the Stanley Cup finals prevented the riot police had prepared for.

Waiting unneeded on standby at the EPS's temporary command post at the nearby Granite Curling Club were the EPS's riot squad, along with additional regular Edmonton beat cops and officers on loan from the RCMP.

But while the EPS stands behind the heavy-handed approach they took towards partiers on the avenue during the playoffs—a strategy which saw 394 people arrested after the last Oilers win of the playoffs on Jun 17 but just six actual charges laid—they and City of Edmonton officials are facing criticism in the wake of allegations of police brutality.

The EPS have already launched an internal investigation after the *Edmonton Journal* published photographs of an EPS officer allegedly committing an act of police brutality when he allegedly hit a handcuffed woman and threw her to the ground face-first.

Edmonton Police Commissioner Brian Gibson doesn't know where the operation's estimated \$1.4 million will come from, but says he may ask the city to cover what he sees as unanticipated costs.

"The Oilers don't go to the finals every year, so you don't build that into your base budget—these were exceptional circumstances," he told CBC. "We needed a much larger police force on the street than we normally would have." ▽

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Pannu retirement opens the gates in Strathcona race

STEVE LILLEBUEN / steve@vuwweekly.com

For those living in left-of-centre political spheres, calling Edmonton-Strathcona one of the most important political ridings in the province isn't hyperbolic. It's been the unofficial headquarters for Alberta's New Democratic Party for nearly 10 years.

With last week's announcement that current Edmonton-Strathcona MLA Raj Pannu won't seek re-election, however, it could easily turn into a hotly contested riding—both from within the NDP and from competing parties.

First to announce their intention to seek the NDP nomination is Edmonton lawyer and labour activist Rachel Notley. She has already secured endorsements from several community leaders who were expected to make a push for a nomination themselves, including Larry Booi, former president of the Alberta Teachers' Association.

"Raj really contributed in the rebirth of the party and that is something I want to build on—both in Edmonton-Strathcona and around the province," Notley explains of her nomination campaign. "It's rare that a government has the kind of opportunities that Alberta enjoys right now ... We need to make sure we don't just talk about which right-wing strategy we want to adopt for this province's future."

Edmonton-Strathcona hasn't always been considered a left-leaning command centre, however. Pannu was a relative unknown when he won the NDP nomination in the early '90s from perceived front-runner Gil McGowan, the current president of the Alberta Federation of Labour.

After barely winning the riding from the Liberals in 1997 by only a 58-vote margin, Pannu steadily increased his base of support, moving from being the lone NDP member of the legislature, to eventually capturing over 60 per cent of the vote in his riding by 2004.

Many groups, such as the New Democratic Youth of Alberta, claim Pannu's connection with the youth in the riding was instrumental to his party's success. They therefore hope his successor will be able to mobilize the student population to the same extent that he did.

"His experience within the university as a former professor really helped him connect with a lot of students," says Katharine Hay, co-chair of the NDYA. "That's so important because a lot of voters in this riding are students

NEWS PROVINCIAL

at the U of A."

Steve Patten, a political science professor at the University of Alberta, says that if history repeats itself, Pannu's hard work in expanding their base of support will translate into retaining the seat come next election—regardless of who takes over for him.

"He's such an established presence," Patten says. "Having him there makes it a seat that the other parties will see difficult to take—particularly if the dynamic is anything at all like the last campaign where Edmonton is moving away from supporting the [Conservative] government."

THE CONSERVATIVE leadership race, however, could jeopardize the amount of breathing-room the NDP have within established strong-holds like Edmonton-Strathcona.

Patten argues that if the Conservatives find themselves well ahead in the polls after Klein's successor is chosen, the party could stage an attempt at Conservative expansion into opposition party ridings.

"The Conservative leadership race makes everything somewhat uncertain," he says. "It's a wait-and-see game at this stage."

The seat is also one the Liberals would like to take from the NDP, which has led to speculation of a high-profile candidate being courted to compete in the riding.

One rumoured Liberal candidate, city councillor Michael Phair, responded to inquiries about his interest succinctly, saying "Not interested in being a provincial politician—like city stuff."

While Notley is the only confirmed NDP candidate for Edmonton-Strathcona thus far, it is expected that many more will come forward within the coming months as rumours continue to circulate in political circles and blogs.

"I hope I have made a difference to the lives of Albertans, but I am also aware that it is time for new blood and fresh ideas," Pannu wrote of his retirement in a statement to the media.

"I have been proud to give [my] voice for the past nine years. ... In many ways, Edmonton-Strathcona is the heart and soul of Alberta's NDP."

The NDP will vote on Pannu's replacement by the end of the year. ▽



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Paint me! Paint me!

A REPORT ON MEXICO CITY MURAL CONFERENCE

IAN MULDER / ian@vueweekly.com

The scene could not have been better: a leafy suburb in southern Mexico City in the middle of May; songbirds relaxing on the high, vine encrusted walls of a typically Mexican-style courtyard, as lush trees spread out overhead.

The salon just off the garden is filled with dozens of artists from around the world; talking, eating and drinking, and taking in presentations on topics on everything from "The Chicano Mural Movement in Los Angeles" to "The Artist and Community in Post-Apartheid South Africa."

In the midst of it all, a guy with snakeskin boots and a motorcycle jacket walks right up to me and says in a booming voice and Quebecois accent, "Tabernacle! I don't give a shit about all this social justice crap. When are we gonna talk about something really important, like paint?!"

THIS WAS the inaugural International Mural Art Conference, entitled "Mural Painting in the 21st Century," which brought together over 150 people from around the world, united by a common interest in painting big pictures on big walls.

I have been interested in mural art for some time, doing work with school groups and community organizations in Alberta, as well as taking on as many mural commissions as I can find.

I am interested in making art a part of public space, in making the places where we live look better and more interesting. So when I heard about the conference, I jumped at the chance to spend a week with like-minded people exploring the history and future of mural art.

Jointly organized by the Diego Rivera Foundation in Mexico City and the Philadelphia Murals Arts Program in the United States, the conference brought together participants—including artists, critics, and academics—from literally all over the world, including a number of well known personalities from Mexico.

The head of the Rivera Foundation itself is none other than the daughter of Diego Rivera, the great Mexican mural artist and husband of Frida Kahlo. Guadalupe Rivera Marin is a 70-something retired law professor and writer, graceful and charming with that old kind of sophistication you find in places like Mexico City. It was wonderful to meet her and feel that connection with the legendary master, toasting her father at the final fiesta over some fine Guadalajara tequila.

One of her sons, Diego's grandson, is a man in his 50s who looks uncannily like Diego Rivera, with his bulging eyes and stout build—a resemblance that became even more appar-

NEWS MURAL ART

ent as the night (and the tequila) wore on.

Though held at an arts centre in Coyoacan, a short distance from Frida Kahlo's famous Blue House, most attendees stayed in the Centro Historico, close to the Zocalo, the old heart of Mexico. A walking tour of the area took us to some of the greatest murals in the world.

It was in Mexico City in the early part of the 20th century that the Mexican mural movement began with the government-sponsored murals of Rivera, David Siquieros and Juan Orozco. These murals, often painted in new public buildings, illustrated the history of the Mexican people and reflected upon the recent revolution—pictures that helped forge a new sense of national identity in an age before television.

These were the beginnings of a movement in popular art that later spread throughout the globe, with notable community mural movements in places like the San Francisco, Chicago and Berlin.

A significant part of the conference was an attempt to look back at this history and enunciate its lineage. To this end there were presentations on the African-American mural movement in the 1960s and '70s in the US. There were discussions of the Sandinista murals of Nicaragua and the murals of revolutionary El Salvador.

I learned about the Philadelphia Murals Arts Program—an organization that started as an anti-graffiti public works project and has now blossomed into the largest community mural organization in the US, if not the world.

But more than simply looking back, the conference also attempted to examine contemporary mural art. What place does this form of public art-making have in modern culture? In a world where public space is so often eaten up by commercial interests and we are inundated with computer driven visual advertising, what space can hand-crafted mural art have?

There are a great diversity of mural artists, not only people working in different kinds of media (brush, spray, etc) but also people whose interests are not necessarily community based—Norman Rockwells of the mural world, whose specialty in high realism and historical small town revival murals can make them a fortune.

I learned of a guy out of France named Gilbert Coudene who does beautiful, big budget *trompe d'oeil* mega murals on the sides of tenement buildings in immigrant communities that defy typical description in terms of



their execution (the use of LED lights) and even how they are financed (through public-private partnerships.) These artists are interested in adding colour and interest to public space. Sometimes they want to say something, other times they act largely as craftspeople hired for some commercial end.

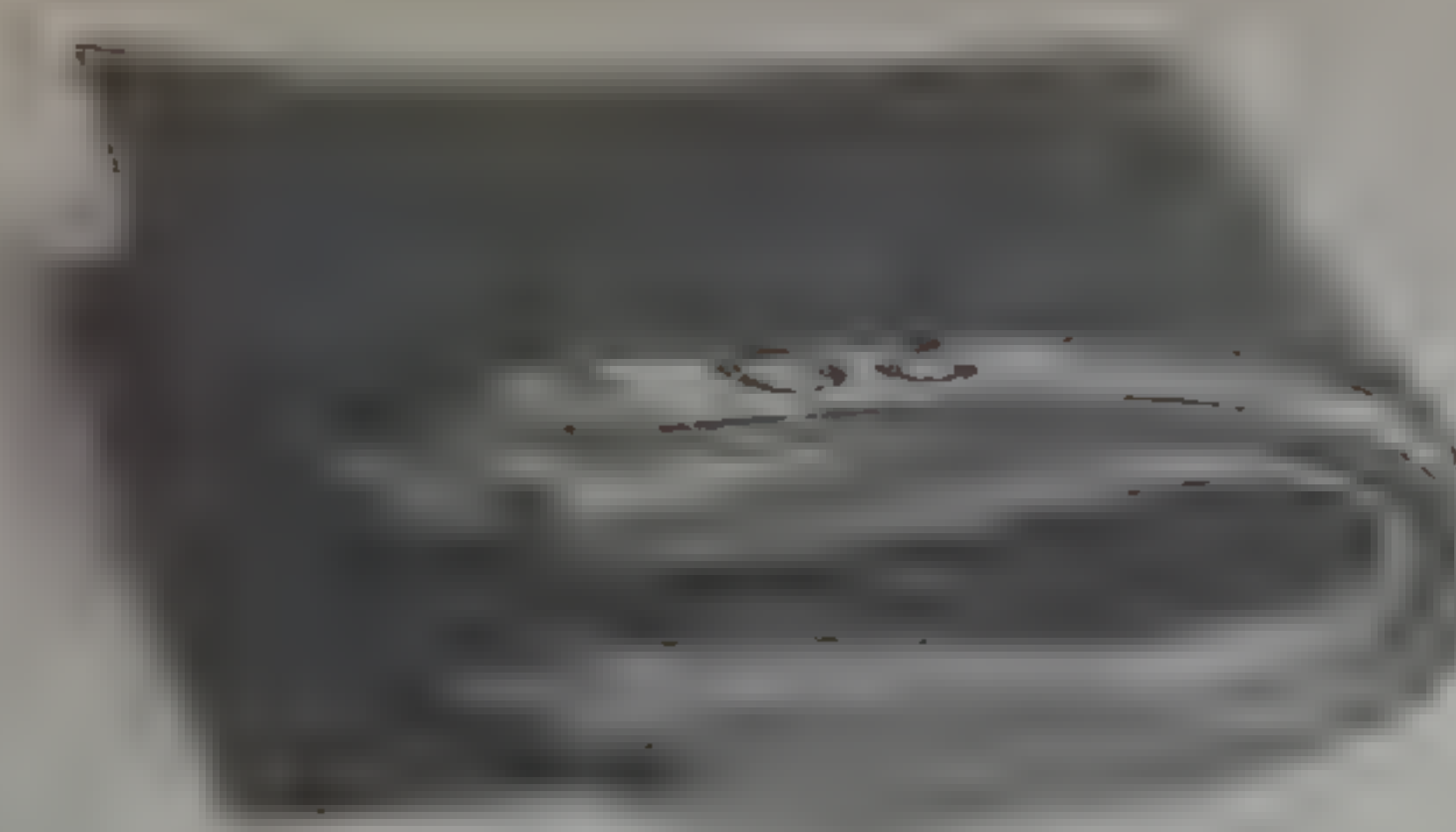
LOOKING AT the images of mural work from around the globe caused me to reflect more seriously on public space back in Canada. For what is arguably one of the wealthiest jurisdictions in the world, the towns and cities of Alberta are architecturally amongst the ugliest and most banal. Gateway Boulevard is bad, sure, but a place that mirrors a thousand other places where the underlying mentality is that of a gold rush. The publicly funded art projects around Edmonton, supposedly intended to beautify the public space

seem so limpid compared to the possibilities that are explored elsewhere.

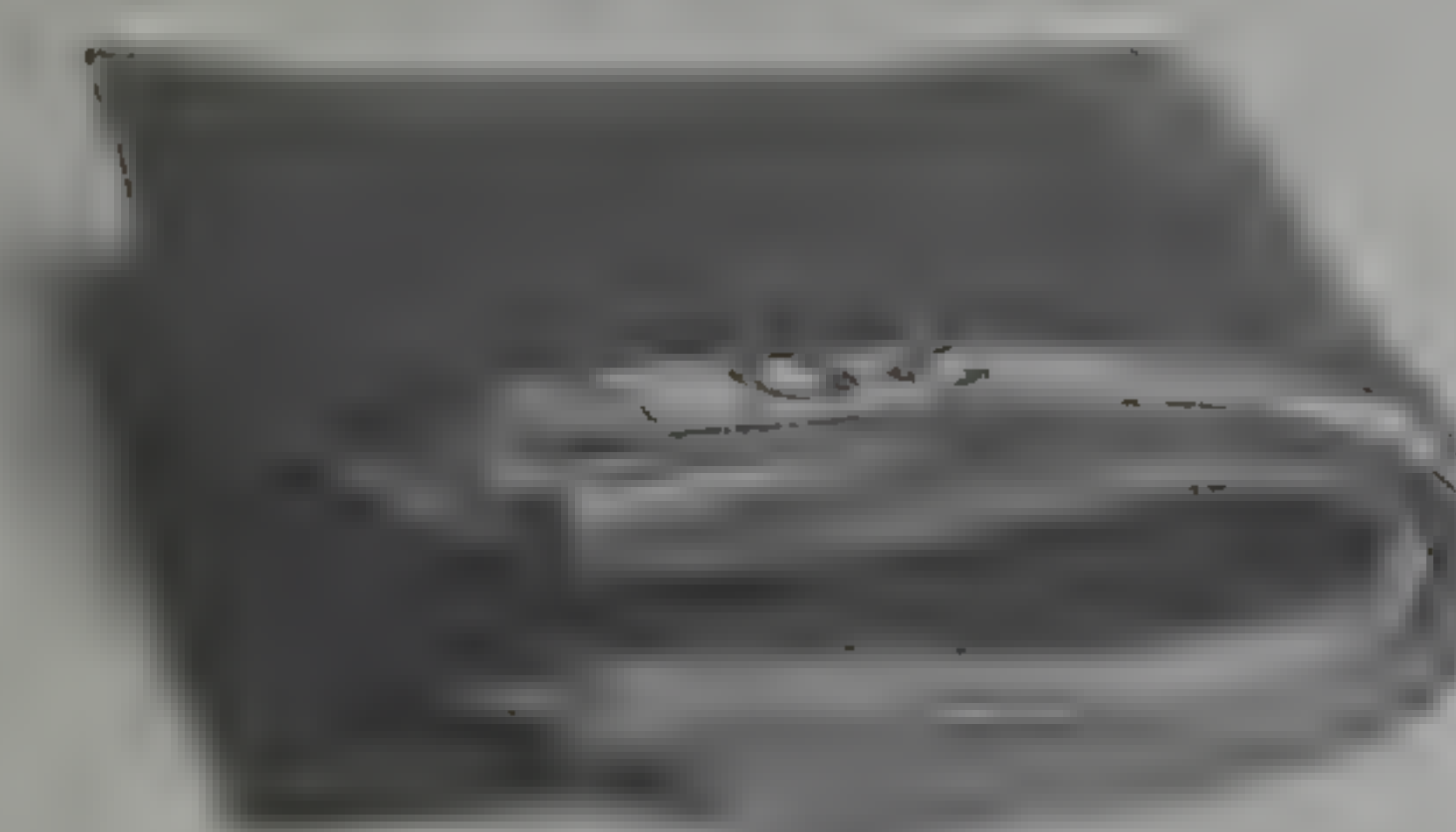
All in all, the fellow artists that I met were so generous with themselves and their time, and the real benefit came in moments relaxing between sessions, eating and drinking. One of my favourite memories was showing a fellow artist some of my work at the bar, feeling a little nervous in his presence until he turned to the waiter and began ordering beer by the half dozen.

It was interesting for me to see what was happening in the rest of the world in a field that is not well known in Canada. I came back with a feeling of connection with other artists who face similar struggles, tackle similar problems and who are truly extraordinary individuals.

There are plans for an even larger conference in Mexico City next year. I'll be there. ▽

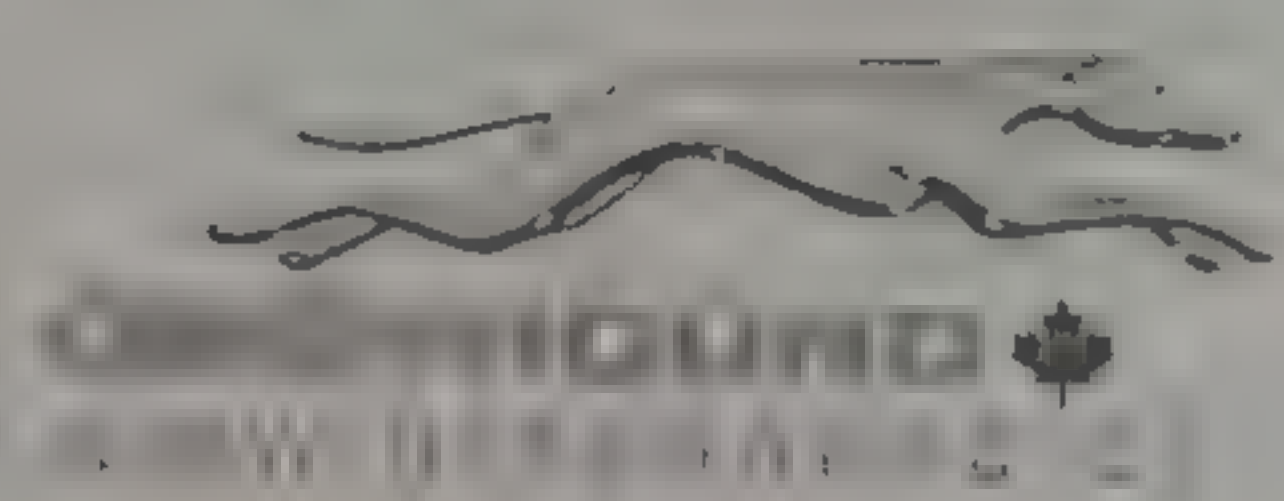


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Shakira
- 4) **Shake That**
Eminem
- 5) **SOS**
Rihanna
- 6) **Thunderstruck**
AC/DC
- 7) **Because I Got High**
Afroman
- 8) **Miss Murder**
AFI
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This just in: hippies enjoy simple game with limited movement, testicle jokes

GAMES | INFINITE LIVES

Every year I go, I make the same mistake of overpacking when I cram my gear together for North Country Fair.

It's not just the volume of jeans, gonch, t-shirts and sweaters I bag up—ridiculous when I know I'll be in the same gonch and jeans for three or four days—but the volume of useless crap I haul. I pack like an eight-year-old running away from home, stuffing my pockets at the last minute with a junk-drawer collection of flimsy twine, dull scissors, questionable batteries, old comic books, cheap novels, action figures, fresh notepads ... and video games.

Nothing's as useless at NCF as entertainment products. They are unnecessary. If you bring a Game Boy—hell, if you even bring a book—and you actually get around to using it, you're doing things wrong. NCF is about itself.

On the physical plane there's the music, the people, the music, the woods, the partying and the people. On the spiritual plane there's ... more. Drugs may figure into this.

On your second and subsequent journeys North—even on the New Land, it is and will be the Fair—the air is crowded

with memory, all your previous visits twining into and out of each other: the rainstorm when your buddies almost monoxided themselves, that transcendent moment beside the stream, the terrifying encounter with the Vulture Children ... the picture-perfect love affair that died hard on exposure to city psychology and bled regret all over two years of your life ... for what the fuck do you need *Tetris* or *Fight Club*, here?

That's not to say North Country is nothing but watching rainy bands, swilling warm beer and wrestling with desperate demons. There is recreation—there's gaming, even, if for the purposes of maintaining a column's theme, you use a broad definition of the word. That's right; as predicted in this space two weeks ago, many hippies and hosers at North Country Fair were captivated by the magic that is Scrotoss.

For those of you just joining us, Scrotoss is a pastime based loosely around an old Cree game some friends and I discovered at Fort Edmonton a while back, basically tossing a double-lobed beanbag back and forth with sticks. The historical accuracy of modern Scrotoss begins and ends with the word Cree: starting with our awesome but mistaken notion that the dumbbell-like ball was originally a buffalo scrotum, tanned and stuffed, the culture of today's game is cut completely from whole cloth (specifically, an old



suede blazer), created ex tempore by its players, transmitted orally.

It was fun to watch it happen, to see the joy of Scrotoss spread from camp to camp, to hear its vocabulary build as more and more players came up with more and more schoolyard-hilarious terms for the game and its equipage. By

the time I had the leather bag sewn—I stitched it while listening to the Oilers game—those playing with the temporary scrototype (two sand-stuffed socks tied with nylon tent rope) had a whole giggling glossary underway:

shaft: a scrotoss stick

scro-motion: the act of replaying a good

catch in your mind, slowly *teabagging*: getting a scrot to the face *tossers*: those who play Scrotoss *blue balls*: the scrot fails to leave the shaft on a toss *undescended testicle*: the scrot is stuck in a tree

... and so on.

Was it the pot, the shrooms, the booze, the spirit of the place? Whatever it was, I've never been first-hand for such a quick, spontaneous emergence of folk culture. It seriously blew my mind ... hippies, hosers, men, women, little kids and Englishmen, at least a hundred people over the course of the weekend, laughing, tossing the scrot, coining ribald lingo on the fly. And when North Country's traditional march of children paraded past with their parachutes and started chanting "Throw that scrotum! It's Father's Day! Throw that scrotum!" ... well. You can just imagine.

Fun to play, fun to talk about ... and it never stops being fun to play, fun to talk about. As I mentioned above, North Country magic sometimes has a heart-breaking time in making it home from the Fair, but I think this one'll stick. Maybe. I mean, who knows? With every electrical day in the steel city, the dream of rolling around the fair circuit evangelizing Scrotoss and selling handmade scrots out of the back of a Westfalia seems more and more unreal ... ▽

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Edmonton Queen delivers royal treatment when saying sorry just isn't enough

CHRISTOPHER THRALL / dish@vvieweekly.com

OK, I messed up. This Mother's Day, I forgot to supply the flowers and gift for my bride, a pregnant mother of one. We were planning a wonderful dinner that evening, and I foolishly thought that would be sufficient. I learned otherwise.

Thankfully, my wife was gracious and allowed me a do-over, so I planned a sensational brunch on the

BRUNCH

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Edmonton Queen. (I then rushed to create the cards and buy flowers when she casually reminded me the night before.)

On a slow-moving Sunday, we

pulled up to the ticket shack, appreciating the relatively late noon boarding. I really should have made reservations: the two of us barely fit into the caterer's planned 10 per cent overage and I bought our Brunch Buffet Cruise tickets (\$41.95 each) with a sigh of relief.

I carried my puddle-prone daughter (free under 3) as we ambled towards

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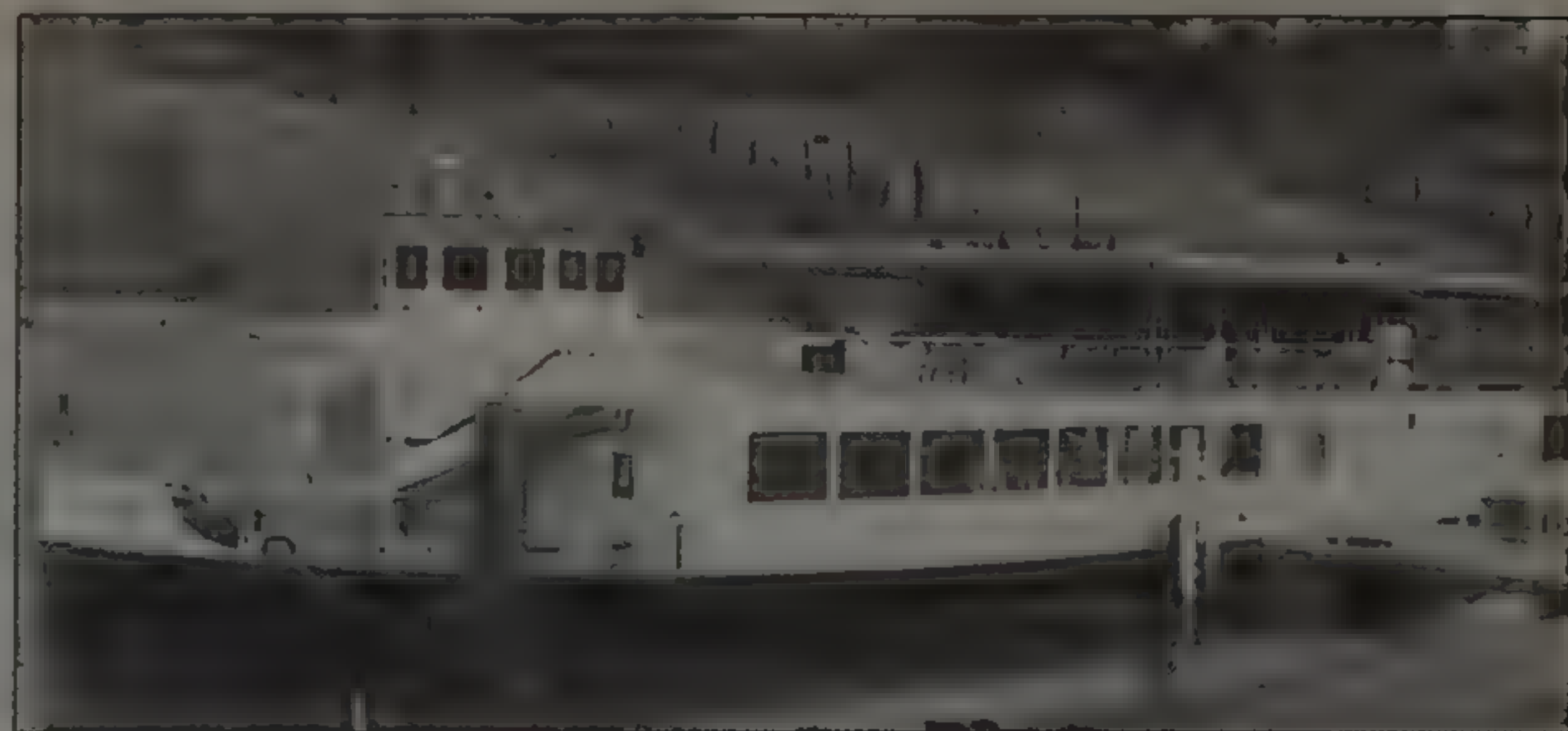
CONTINUED FROM PREVIOUS PAGE

the dock. She was thrilled with an enormous dragon mural on a boat-house. I was thrilled with the day. The cool summer morning was bracing and cloud cover promised a little rain but no sunburn. Even the mosquitoes slept in.

We rounded the bend to see the firmly moored paddleboat, gleaming white against the silty river backdrop. Two huge red paddle wheels projected from its rear like high-capacity witch-testing devices. At the end of the gangplank, a smiling hostess welcomed us aboard and ripped our tickets as crewmembers readied both boat and aft bar.

We were a little early for the brunch set-up and a friendly bartender bypassed the velvet rope to fetch some crackers for my melodramatically starving daughter. We were quickly welcomed downstairs, however, and invited to sit wherever we wanted in the vast dining area. We took starboard seats beside the huge window, only a few feet above the turgid water and with a view of Louise McKinney Park.

I WATCHED THE PAIR of caterers from the Best Western Cedar Park Inn set up the buffet at the front of the room. The amounts were generous to my untrained eye: how were 20 or so diners supposed to eat our way through three 2.5-metre tables laden with food?



The restaurant below deck was decorated in '80s finery, complete with white and burgundy accents. The music was the best part: a very mixed bag tried to appeal to every taste, from Technotronic and Sinatra to Barry Manilow and Pearl Jam. A single multigenerational group made up the majority of diners, while a couple of older ladies and a Middle Eastern couple with a mother in tow made up the rest of the guests.

Before the buffet opened, I decided on an inexpensive brunch-standard mimosa (\$4.21) and my wife had a peppermint tea (included). We ordered an orange juice (\$2.10) for my cracker-crumbed daughter and settled in to stare hungrily at the two slightly built caterers. A popping cork meant that my mimosa was fresh, and the unknown label lent a lush, full body to the drink. I expected it to be lighter, but the more substantial tones com-

bined with the juice to make a heavier afternoon libation.

Labouring as they did under the combined attention of 20 famished patrons, the catering staff moved quickly and efficiently. The buffet opened within 10 minutes and we joined the instant line up. I skipped the croissants, halved Costco muffins and danishes as I dug into the veggie platter and cold salads. I scooped a bit from a creamy noodle salad and nonchalantly picked olives from the Greek. (I felt suitably embarrassed when my wife pointed out the huge mound of olives on a tray I'd missed.) I barely made it to the hot dishes before I had to turn back with an overloaded plate.

THE FRENCH TOAST was cool and a little chewy, but the scrambled eggs were warmer, creamy and delicious. My cubed potatoes were dusted with a mysterious, salty red spice that jazzed them up a little. My wife noticed that, returning 10 minutes after devouring the danish she had been craving for weeks, the chafing dishes had time to warm up. She savoured her warm pancakes and french toast under a river of maple syrup.

On my second trip, I skipped the cold dishes and checked out the last two warm stations: I declined vegetarian lasagna but helped myself to peppercorn chicken before moving to the dessert table. Out of five cakes, I figured that carrot went least horribly with peppercorns and I bogarted most of the cheese platter's havarti. I scooped watermelon for my daughter and sauntered back to my table, planning to return for a few dessert squares. The caterers told me that they served until about halfway through the cruise, but I pillaged as much as I could early on.

I followed up with a surprisingly good cup of coffee (included) for the very short wait until we sailed. I didn't bother resisting the occasional urge for a square or two. I watched carefully as a radiant young server went through the life-jacket protocol. My wife raised her eyebrow, but I explained that the knowledge just might save our lives.

We went upstairs just as the Queen cast off, and I felt an immediate sense of freedom. No longer tied to shore, the first quiet feelings of release followed the mimosa's warmth through my body. We chatted with the family group and I shot a couple of photos for them. When I returned, my wife asked if I ever wondered how many

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CONTINUES ON NEXT PAGE

Summertime and the beer is hazy

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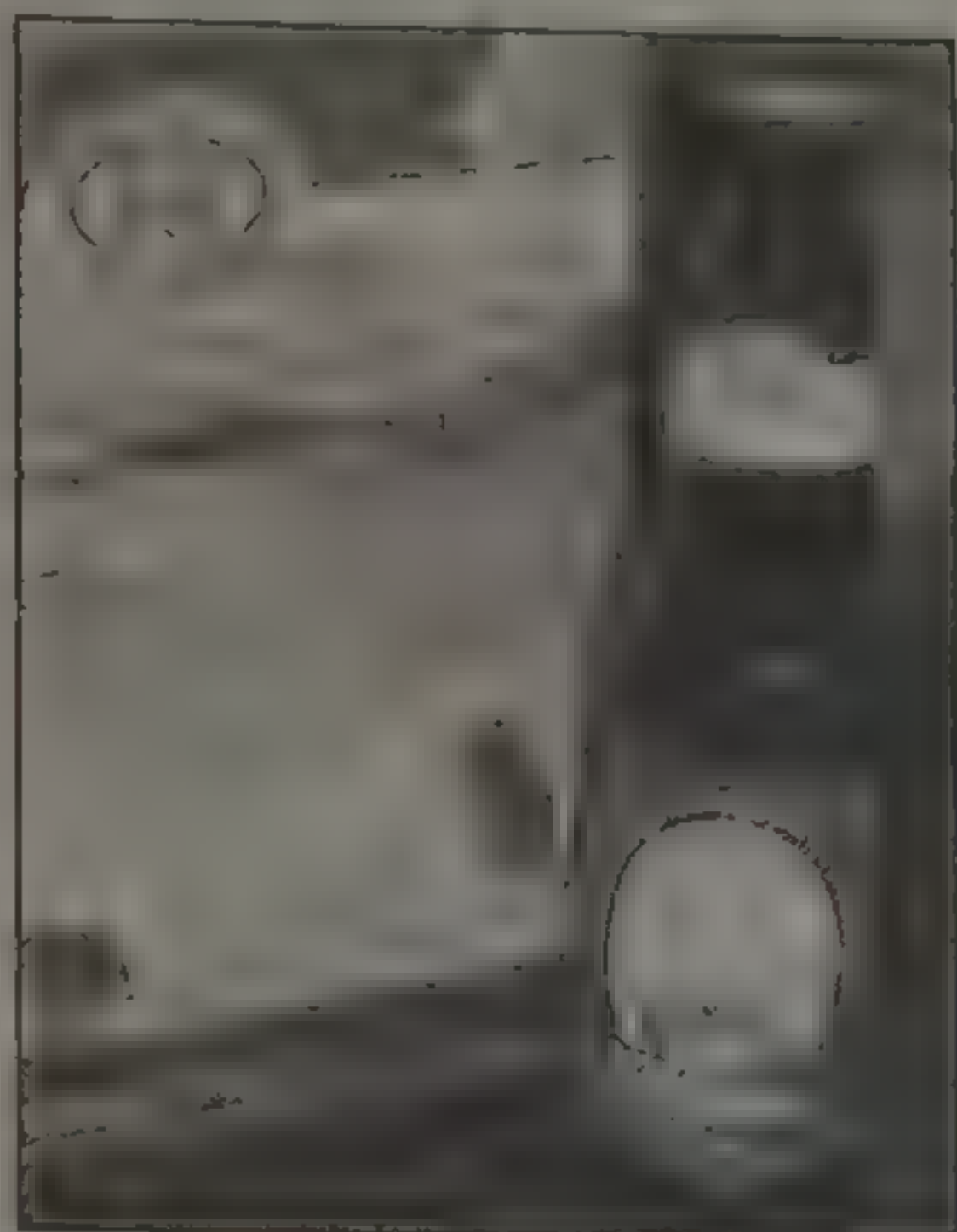
Summertime's sunny, clear days are made for basking on the deck or standing around the barbecue. Pass on the heavy stout or the sweet brown ales: it's time for a hazy, refreshing beer.

Hazy?

Not all beer is supposed to be sparkling clear. Some is meant to cloud up the glass and Wild Rose Brewery's Velvet Fog is one of those beers. As it tumbles into your glass, it builds a mountain of thick, white head topping a foggy field of straw-coloured beer with a rich, velvet texture.

Velvet Fog is made with 50 per cent malted wheat, which makes it something Grasshopper isn't (but claims to be): an American Wheat Ale. Proteins in the wheat turn the beer cloudy, and it also leaves yeast in the bottle, which accentuates the tartness of the beer and adds to the fog.

As you lift the glass, you smell a slight lemony aroma and mild graininess. The taste is refreshing, the touch is light. A moderate grain flavour mixes with a hint of sweetness, while the finish is dry, leaving a lingering tartness, much like lemonade, which cleans and



lightens the body. Your mouth is left feeling refreshed.

Velvet Fog is part of a quartet of beers made by a Calgary microbrewery started in 1996. Until this spring, Wild Rose beers were only available on tap in Calgary pubs or in imposing one-litre bottles. Their move to standard six-packs will be sure to make this "pint-sized" brewery accessible to a larger beer-drinking market.

For me, the beer has too light of a touch. Wild Rose could be bolder with both the wheat character and the citrus qualities. However, American Wheat beers are meant to be easy to drink, a milder version of their German wheat cousins.

If it's hot and sunny, Velvet Fog will go down nicely. ▽

CONTINUED FROM PREVIOUS PAGE

photo albums I was an inadvertent part of. I hadn't, but I do wonder how many of my reviews are attached to Edmonton fridges with magnets shaped like fruit.

ONE PADDLE CHURNED forwards with the other in full reverse as we pulled a U-turn to head downstream. I stretched back into my chair. A languid feeling drifted over me and I watched a lazy seagull circle overhead. We passed under the Cloverdale footbridge and walkers stopped to watch us paddle by. Was I paranoid to hope that neither bird crap nor loogie would drop from above?

I took my daughter back to watch the pair of churning paddle wheels. We stood in the mist and I smiled as

she pointed excitedly to the pieces torn out of the thick wooden planks by the constantly varying bottom of the treacherous North Saskatchewan, the river every old seadog calls "the Widowmaker." People waved from shore: I do enjoy being a spectacle. It was almost enough to consider joining the Edmonton Queen's loyalty program, but I couldn't take the "Frequent Floaters Club" seriously.

As I walked back to the main deck, I felt an odd shift of perspective. Neighbourhoods completely familiar to me by car or on foot became mysteries swathed in foliage. Edmonton was transformed into the lush, verdant river valley we brag about and put on postcards.

Our hour-long cruise took us to within view of the Capilano Bridge before we turned around. The Queen

normally takes a little trip up and down the river, but Low Level construction blocked the upstream route for the summer.

We collected our gear, and I tipped on both our drinks and the buffet before we disembarked. "Where boat go?" my little girl asked, raising her head from my shoulder.

"We'll come back," I replied and she nodded, satisfied. The buffet was good, and what I'd heard about dinner and midnight cruises was tempting. For a chance to see the city in the most unique way possible, the Edmonton Queen is a royal experience.

As we carried our tired little toddler up toward the car, I shared a sweet smile with my wife. I knew I had aced Mother's Day, Take Two.

Next time, I'll remember the flow-ers on my own. ▽

FOOD NEWS! **DISH WEEKLY**

DINE FOR WINE BY JUNE 30 Drop your card off at any participating original fare restaurant (see the list at originalfare.com) to be included in the prize draw. You only need three stamps to win.

TWO OLIVES AND AN EAR On Tue, Jun 27, 4th and Vine will host a Van Gogh Martini Tasting with Kerry Clynes of David Herman & Sons. They will taste a wide variety of martinis, from the traditional to the innovative.

FOODIES OF THE WORLD, UNITE! Cuisine Canada's national conference takes place in Winnipeg on Sep 15 - 19 this year. This year's topic is The Future of Food: Canada's Culinary and Cultural Diversity.

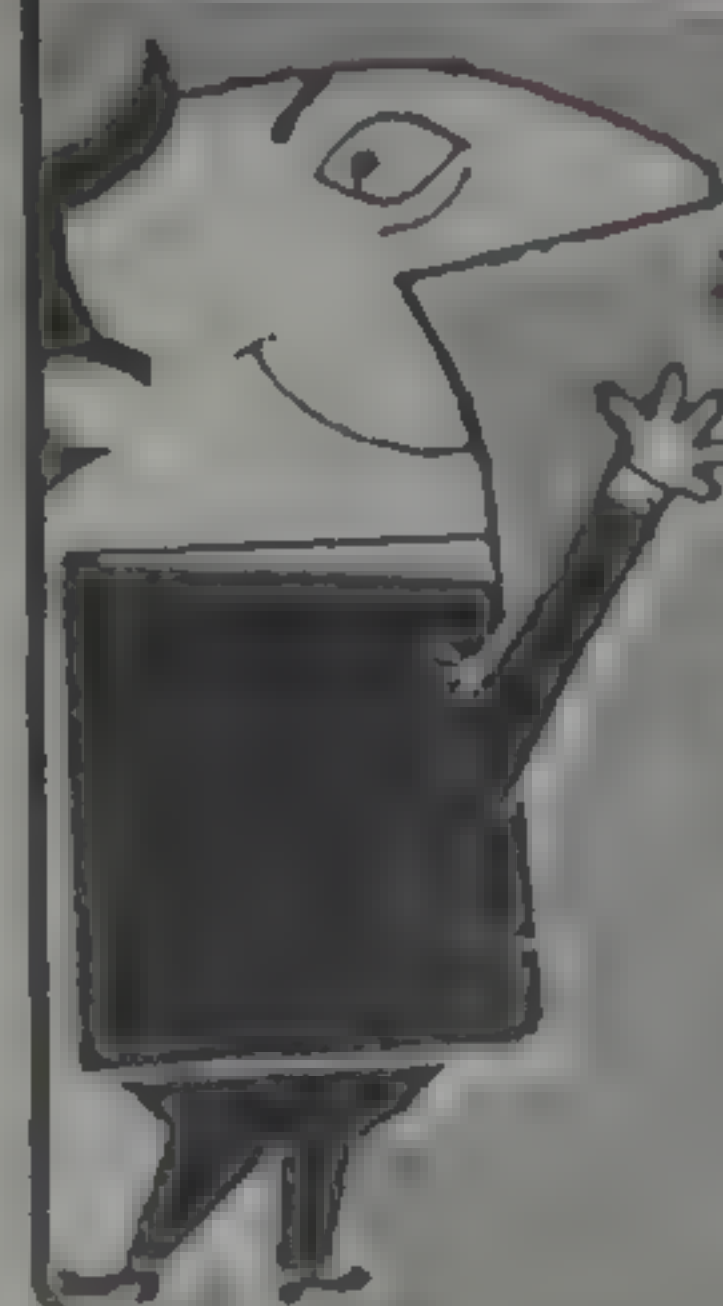
Consider molecular gastronomy, described by conference keynote speaker Harold McGee as "the scientific study of deliciousness." Vancouver's creators of DC Duby Wild Sweets are presenting cutting-edge research in Molecular Gastronomy and Chocolate. Other celebrations include the Culinary Book Awards and the first Food Media Awards.

Advance registration deadline is Jun 26; for more information visit cuisinecanadainfo.com

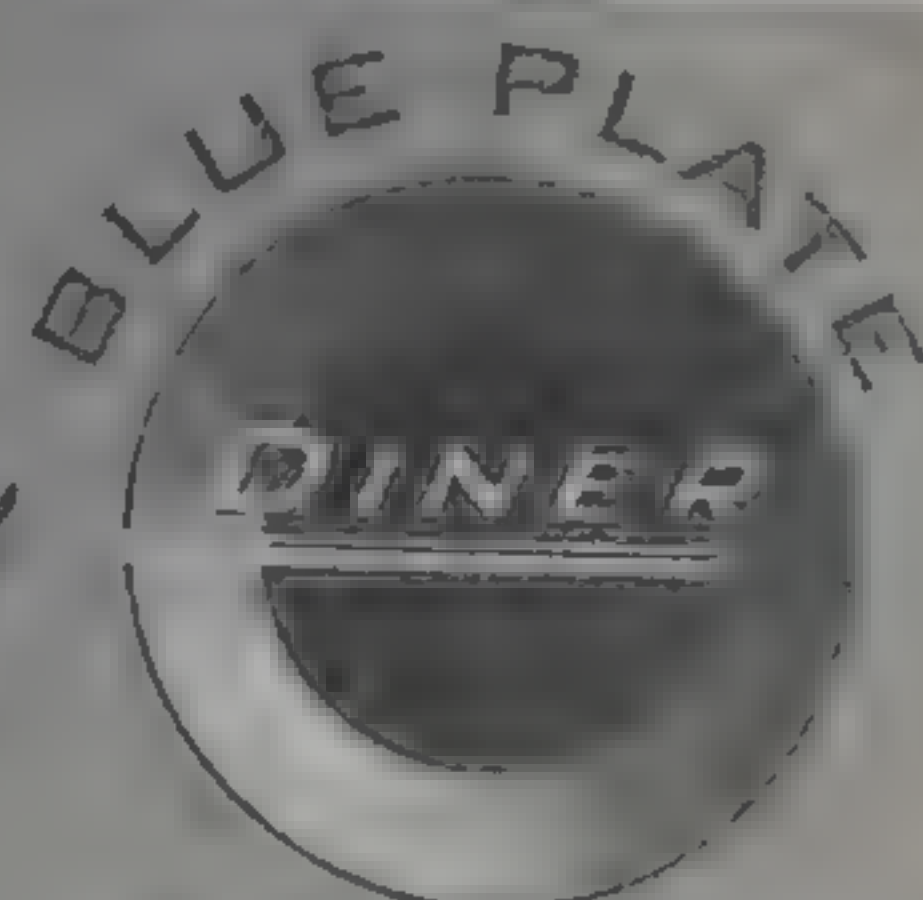
Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vancouverweekly.com or fax 426.2889.

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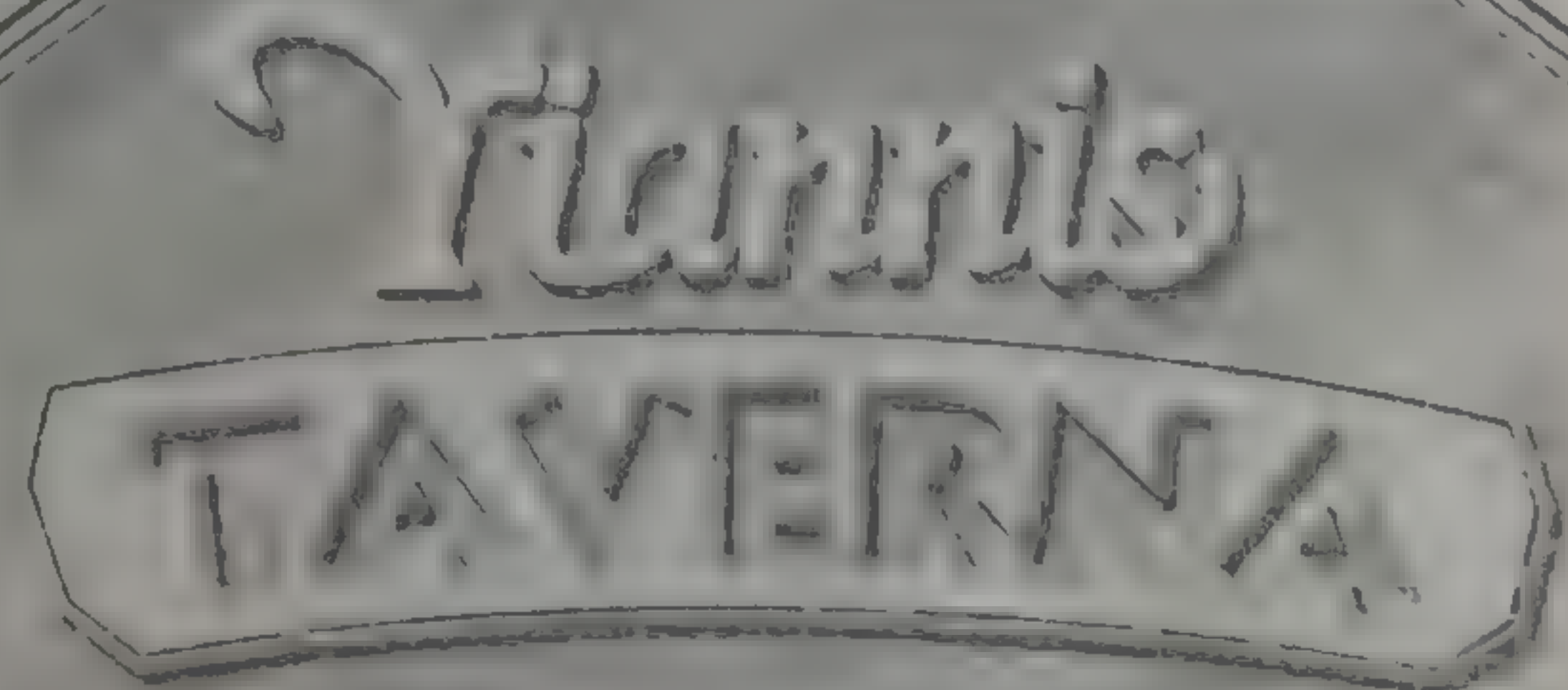
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DID WE MENTION ... IT'S FREE!

Edmonton gets its art on with The Works

AGNIESZKA MATEJKO / agnieszka@vuweekly.com

A prophet will always be held in honor, except in his home town." This sentiment/written in the Bible, is something that may well be said about **The Works Art and Design Festival**. After all, how many of us Edmontonians know and appreciate that our hometown visual arts festival is one of the largest and only one of its kind in North America? Not many, I bet.

That's not to say that other cities don't have visual art festivals—they do—but often the only difference between their festivals and regular shows is a glut of signage and a sudden flood of cheese and crackers into existing galleries. But that's not what The Works is about. Here, we go out on the limb in more ways than one, and more so this year than ever before.

One of the things that makes The Works different is that art finds its way into the oddest of places.

"Some spaces look like nobody has set foot in them for 10 years," laughs Will Truchon, the artistic director who has been diligently scouting out new venues, even in the bowels of the downtown.

This year, for instance, Truchon explored a new condo complex. But when the managers politely suggested some nice rooms, Truchon actually had his eye on a large space littered with rubble.

"What about that space?" he asked enthusiastically. Soon piles of wood were loaded onto palettes and shoved to the side. In their place now stands

PREVIEW

JUN 23 - JUL 5

THE WORKS ART & DESIGN FESTIVAL

BY VARIOUS ARTISTS
VARIOUS LOCATIONS DOWNTOWN

a brand new gallery that houses an installation by distinguished Calgary artist Sandra Vida.

And it isn't just any gallery. The specially designed walls are fully light-proof to ensure that Vida's delicate video installation techniques impart their full magic: right in the middle of the dark interior is a tilted table where a video of a sleeping girl gradually transforms into an old woman.

It isn't just Vida's show that finds itself in an odd place. Visitors to the Works may be startled when they make a run to the public washrooms in Churchill Square and suddenly find themselves in the midst of an art gallery. That's where Elizabeth Beauchamp has installed her artwork on gender expectations.

The fact that The Works "boldly goes where no art has gone before" isn't the only unique feature of the festival, however. The organizers have full (and in my view justified) trust in the sophistication of the Edmonton public and are willing to take big risks. How many cities, for instance, are willing to have a nude model in a downtown square?

"We have never done anything like this before; it's an experiment," explains Truchon, who has secured a model so that John Thrasher, this year's international visiting artist, will

have a chance to demonstrate his amazing skills.

Thrasher specializes in figurative art, and with a few strokes of a brush, he captures the likeness of a walking figure. A skill he makes seem effortless, but in fact one that has taken decades to master.

Thrasher also happens to be one of those teachers that students rave about. He believes that teaching is an art in itself. That's why Truchon has decided to give the public an opportunity to work under his guidance. Setting up a life model, easels, charcoal and paper, he will give the first 10 people who register an opportunity to simply sit down and draw.

"We are hoping that the first people who will come have a mature attitude," sighs Truchon, who has ensured that the space in the tent has good signage. "I have faith that they do."

ANOTHER NEARLY miraculous feature of The Works is that, under the artistic direction of Linda Wedman and now Truchon, the festival has evaded any form of artistic partisan politics that can plague art organizations. The range of art displayed is about as

broad as any festival or gallery I have ever seen.

The Works encourages potters and

(A "pastime" that she jokingly explains makes it difficult to maintain long-term relationships.)

The public will be able to interact with her unique brand of art on the Square, where she will be tying bits of wrappers, pens and whatever else we leave behind onto helium balloons and gradually forming the garbage into a large sculpture.

"It's social archeology," she explains with a broad smile that disguises her serious intent. "It's like elevating garbage to the state of art."

But of all the blessings that The Works bestows on the city, the greatest of all is that, once a year, it's not the public that has to go to art, but rather that art comes to them. And it's that notion that makes all the staff and volunteers sweat happily as they move piles of rubble.

"We are bringing art right to people on a 'silver platter'" laughs Truchon, as he rushes off to put up a few more walls.

"It's our pleasure. We are proud to do that." ▼

For information on all of the artists and musicians appearing at The Works, visit theworks.ab.ca



Julie - Thrust by John Thrasher

furniture designers to work alongside artists like Nadia Bertrand, an itinerant performance artist—part philosopher, part artist, part social commentator—who has travelled the world collecting garbage.

There's comic Panych in *Lawrence*

DAVID BERRY / david@vuweekly.com

Image Theatre's artistic director Dave Owen has said he doesn't think Edmonton audiences appreciate good Canadian comedy. If he keeps producing Canada's comedic playwrights with the relentlessly manic energy he's stuffed into Morris Panych's *Lawrence and Holloman*, that's all going to change very soon.

Though certainly, the source helps—when Panych aims for comedy, he's one of Canada's most consistently clever playwrights, and although the idea is simple (optimist vs pessimist), he's searingly smart here—Owen packs the sparse Red Strap performing space with almost flawless characterizations of Panych's boundless optimist Lawrence (Chris Schulz) and sneering pessimist Holloman (Andrew Mccready).

REVUE

TO JUN 24

LAWRENCE AND HOLLAMAN

DIRECTED BY DAVE OWEN
WRITTEN BY MORRIS PANYCH
STARRING CHRIS SCHULZ, ANDREW MCCREADY
RED STRAP ART MARKET, \$16

man (Andrew Mccready).

Mccready is able to wrap up a ham sandwich with a morose indignance, and his slow-burning exasperation with the sunny-side-up idiocy of Schulz's Lawrence is metered out perfectly, boiling and exploding at just the right times.

Schulz is just as capable in Lawrence's tailored suits, practically lunging across the stage with a shotgun bravado in his first scenes,

and never losing his sloppy, just-missed-the-point smile even as his character slowly deteriorates from successful salesman to blind, gangrenous paraplegic.

Really, though, it's the interplay between the two of them that makes the piece, and it's a credit to Owen that he manages to find the right dynamic and string along their increasingly absurd relationship across two hours.

Owen knows these characters are caricatures, but also realizes that caricatures are funnier when they try to act like real people (think David Brent in *The Office*), and the way Owen reigns his actors in and lets them loose again keeps the comedy both steady and fresh. In the end, who even cares if it's Canadian—it's fabulous comedy. ▼

Workshop West heralds in new artistic director

CAROLYN NIKODYM / carolyn@vuweekly.com

After much anticipation and the flitting of rumours, Workshop West announced artistic director Ron Jenkins's successor last Monday.

Michael Clark will once again make Edmonton his home this July, leaving his post as the artistic director of Nakai Theatre, the only professional theatre company north of the 60th parallel in Whitehorse, Yukon, after nearly seven years.

"I'm excited about returning to Edmonton's exciting theatre community," he says. "I feel privileged and humbled to step into the shoes of the remarkable directors who've given

NEWS THEATRE

Workshop West the respect it commands. I've been in awe of departing artistic director Ron Jenkins since he arrived in Edmonton."

The U of A MFA directing graduate himself, however, has created a sizable set of shoes to fill at Nakai Theatre. Since he took over the helm in 1999, the theatre has tripled in size, and he has shown a definite soft spot for developing new works that have gone on to be mounted in more southern climes. ▼

Feats slaves to the rhythm

SHERRY DAWN KNETTLE / sherry@vuwweekly.com

'C'anada has its own style of hip-hop dance," says Bobbi Westman, director of Alberta Dance Alliance. "It's difficult to describe, but people can identify it—it's really raw, but it's also clean."

Hip hop is a street dance that originally came to Canada from the US, where some kids grew up with it from the day they were born, she explains. Here, cultural differences meant that the dance form was taken off the street and into the studios, where it's taught to solidly trained dancers.

"Our kids are trying to understand the groove," she says. "In Canada, it's not built into the body, so Canadian dancers come at it from a different place. They haven't experienced it from early life, but the next generation has grabbed onto it and made it into their own culture."

Westman makes the comparison to Elvis Presley and the rock era, explaining how American rock culture moved into Canada from the US. The movement of this present era is similar, she says, but includes snowboards, skateboards and bikes—all things that exist around hip-hop culture.

Westman and the Alberta Dance Alliance are preparing for the 7th Annual **Feats Festival of Dance**, a wide-ranging event that takes over Edmonton's streets and theatres from Jun 29 - Jul 8. Westman calls the festival a "positive adventure" for young

PREVIEW

JUN 29 - JUL 8
FEATS FESTIVAL OF DANCE
VARIOUS PERFORMERS
VARIOUS VENUES AROUND EDMONTON

dancers who want to grow and move forward in dance, either professionally or just for fun.

THE FESTIVAL COVERS workshops in jazz, hip hop, tap and African/jazz fusion, with teachers from Calgary, Vancouver and Toronto. There are auditions for performance crews to put on a mainstage presentation, and, of course, The Challenge, a one-on-one competition for break dancers from across western Canada. The winner goes to Montreal's Just for Laughs Festival for a battle to compete with other Canadians and kids from the US and Mexico.

The 10-day multi-disciplinary festival also includes outdoor performances in Churchill Square from Jul 1 - 4, a free performance at the Winspear, and an opportunity for workshop participants to get their work shown in a professional format.

Then, two evenings of modern contemporary dance, *Lush* and *In Bloom*, will be presented at Catalyst Theatre Jul 7 and 8.

Outside the theatre you'll encounter site-specific dance before the performances, then after watching performances in the theatre by Alber-



tan choreographers, you can go to the Savoy for alcoholic or virgin cocktails named for the two shows.

The drinks and the shows they're named after are intended to remind

you of paradise. And with 10 days of dance that covers such a wide range of activities (many of them free) the festival is sure to be paradise, not only for dancers but for audiences as well. ♡

For complete info on workshops, performances, artists bios and more, go to www.abdancealliance.ab.ca/ or phone Alberta Dance Alliance at 422.8107 or 1.888.422.8107

The Fantasticks
Book and Lyrics by Tom Jones
Music by Harvey Schmidt

Directed by Martin Galbraith
Musical Direction by Sally Hunt
Choreography by Jake Hestev

June 28 - July 1, July 4 - 8 (at 8 pm)
Matinee Sunday July 2 (at 2 pm)

Tickets at the door \$12 - \$16
or call TLX on the Square 420-1757



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African Music • Silent Auction • West African Food

Isokan Afrika Traditional West African percussion and dance

Radiovacana 10 piece Afro-Cuban Jazz and West African Funk

Saturday, June 24th

Doors: 7:00 pm

The Starlite Room - 10030 102 St.

Tickets \$15 available at:

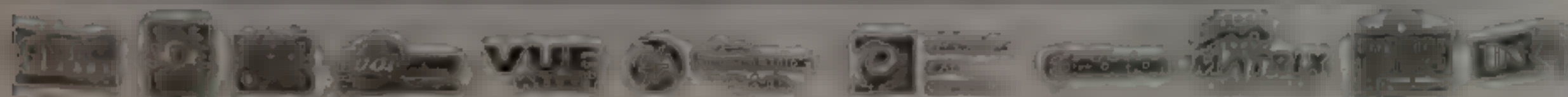
- the door
- Earth's General Store
- www.thesoundradio.com
- or contact Quentin
- Listen Records
- at kili4kids@yahoo.ca

Ticket Price includes Starlite Room membership

All proceeds to go to three rehabilitation projects in Africa (please see web-site)



www.handsacrossafrica.org



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FOR THE WEEK ENDING JUNE 22, 2006

1. Tool – 10,000 Days (zomba)
2. Mark Knopfler & Emmylou Harris – All The Roadrunning (mercury)
3. Various – Sorrow Bound:Hanks Willams Re-Examined (ruby moon)
4. AFI – Decemberunderground (interscope)
5. The Wailin' Jennys – Firecracker (jericho beach)
6. James Hunter – People Gonna Talk (rounder)
7. Danny Michel – Valhalla (maple)
8. Eagles Of Death Metal – Death By Sexy (downtown)
9. Sonic Youth – Rather Ripped (Geffen)
10. Various – 30 Years Of Stony Plain (stony plain)
11. Matisyahu - Youth (epic)
12. Bruce Springsteen – We Shall Overcome:The Seeger Sessions (columbia)
13. Gnarlz Barkley – St.Elsewhere (downtown)
14. Peeping Tom – Peeping Tom (ipecac)
15. Neil Young – Living With War (warner)
16. The Co-Dependants – Live At The Mecca Café Vol.2 (indelible)
17. Alejandro Escovedo – The Boxing Mirror (back porch)
18. Roy Forbes – Some Tunes For That Mother Of Mine (aka)
19. Regina Spektor – Begin To Hope (sire)
20. The Flaming Lips – At War With The Mystics (warner)
21. Xavier Rudd – Food In The Belly (saltx)
22. Neko Case – Fox Confessor Brings The Flood (mint)
23. Red Hot Chili Peppers – Stadium Arcadium (warner)
24. Kieran Kane , Kevin Welch & Fats Kaplin – Lost John Dean (compass)
25. Karla Anderson-The Embassy Sessions (indelible)
26. Calexico – Garden Ruin (overcoat)
27. Beirut – Gulag Orkestar (ba da bing)
28. The Raconteurs - Broken Boy Soldiers (v2)
29. Jolie Holland – Springtime Can Kill You (anti)
30. Josh Ritter – The Animal Years (v2)

NO DEPRESSION 2: WHAT IT SOUNDS LIKE - VARIOUS



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DANCE

FEATS FESTIVAL OF DANCE Various locations • Presented by Alberta Dance Alliance. Feats includes workshops, auditions, events, and a break-dance challenge • June 23-July 8 • **Movement Studio**, U of A: KO Dance Project Open Rehearsal, June 29 (7:30pm) • **Sir Winston Churchill Square**: The Challenger Break-Dancing Western-Canadian qualifier for event at Just for Laughs Festival; July 1 (12pm) • **Sir Winston Churchill Square**: Urban Dance Encounters, July 1 (12pm and 6pm) • **Winspear Centre**: Global Dance, Edmonton Folk Arts Council; July 1 (4pm) • **Sir Winston Churchill Square**: Urban Dance Encounters; July 2 (12pm and 6pm) • **Westbury Theatre**, TransAlta Arts Bams: Fresh Feet; July 2 (8pm) • **Sir Winston Churchill Square**: Urban Dance Encounters, July 3 (12pm and 6pm), July 4 (12pm and 6pm) • Catalyst Theatre Lush, July 7 (8pm) • Catalyst Theatre, In Bloom; July 8 (8pm)

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10101 101 Ave. S.E. • Open Mon-Sat 10am-5pm (closed all hols) • **GATHERING GLASS**: A survey exhibition focused on the development of Alberta's hot glass scene, until July 8 • **JUST FOR FUN**: Works by the Focus on Fibre Art Association; until July 15

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed-Fri 10:30am-8pm; Thu 10:30am-5pm, Sat-Sun 11am-5pm • **NORTHERN PASSAGE**: The Arctic Voyages of A.Y. Jackson, Frederick Banting and Lawren Harris, until Sept. 10 • **AGA Inside Art Lecture Series**: AGA Theatre Lisa Christensen presents *Rocky Mountain High: Altitude, Atmosphere, and the Effects of Natural Beauty on the Group of Seven in the Rockies*; Thu, June 22 (7pm) • **SWEET IMMORTALITY**: Douglas Clark's installation project, until Sept. 10 • **Tour** with Tina-Oehmsen-Clark of Douglas Clark's *Sweet Immortality*; Sat, June 24 (2-3pm) • **NIGHTSCAPES**: Urban and rural, mystery of night-time scenes by Dan Bagan, Hendrik Bres, Kari Dukes, K. Gwen Frank, Jerzy Gawlak, Les Graff, Gordon Harper, Robert Nichols, Jim Stokes, Raymond Thénault and Richard Wear; until Sept. 10 • **ART BAR**: Installation by Jesse Sherburne; June 24-Aug. 27; Happy Hour at the Art Bar every Thu, June 29-Aug. 24 (4-8pm); talking with Jesse Sherburne; Sat, June 24 (1pm) • **BODY. NEW ART FROM THE U.K.**: Thirteen artists using the body as their main subject; June 24-Aug. 27 • **Children's Gallery**: **ALPHA-BET SOUP**, incorporating illustrations by Lorna Bennet, through

ARTISTICALLY SPEAKING GALLERY Pinrose Lane Shopping Centre, 8446-182 St (487-6559) • Artworks by students • Adults: June 22 (7-10pm) • Children: June 24 (2-5pm)

ART MODE GALLERY 12220 Jasper Ave (453-1555) • Featuring François Faucher's Vibrationism paintings, and paintings by Jennifer Mack, Robert Roy and Irina Koulikov

ARTSHAB STUDIO GALLERY 10217-106 St, 3rd Fl (439-9532/429 2024) • Open, Thu 5-8pm, Sat 2-8pm • **RESONANCE AND REVERBERATIONS**: Paintings by Jennifer Berkenbosch and Nicole Galeilis • **HALLWAYS ON MY MIND**: New artworks by Artshab residents including Greg Swain, Jeff Collins, Tim Rechner, Gabriela Rosende, Pieter de Vos, Roger Garcia, Harold Pierce, Lynn Malin, Arlene Wasylynchuk, Tony Baker, Aaron Pederson and Eugene Uhuad • Until July 5

BEARCLAW GALLERY 10403-124 St (482-1204) • **SPRING GALLERY WALK**: Featuring artworks by Norval Morrisseau, Jane Ash Poitras, George Littlechild, Joane Cardinal-Schubert and new works by Laura Lee Harris

CAELIN ARTWORKS 4728-50 Ave, Wetaskiwin (780-352-3519 1-888-352-3519) • Open, Mon-Fri, 9:30am-5:30pm; Sat noon-4pm • Artworks by Leon Strembitsky, Colleen McGinnis, Donna Brunner, Rosalind Grant, Judy Hauge

CENTRE D'ARTS VISUELS DE L'ALBERTA (CAVA) 10101 101 Ave (461-3473) • **A VISION OF THEIR OWN**: Artworks by Estelle Dubé-Parent, Eva Montella, Claude Babcock, Alain Favre and guest artist Marcia Wright • Until July 5 • Part of the Works Festival

COLLECTIVE CONTEMPORARY ART 102, 6421 112 Ave (431-0002) • Open, Wed-Fri 12-5:30, Sat 10am-5:30pm, Sun 12-4pm • **SPRING SHOW**: Artworks by Barb Mandel, Brad Burns, Heather Millar, Tim Rechner; until June 30 • **LIKE MUSIC FOR YOUR EYES**: Artworks by Renee la Roi, Valéry Goulet, Krista Hamilton, Rob Buttery. Small artworks by Genevieve Dionne and Ben Skinner with proceeds going to the Canadian diabetes association, opening reception, Thu, June 22 (3-8pm)

ELECTRUM DESIGN STUDIO AND GALLERY 10101 101 Ave (482-1402) • Open: Tue by appointment only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **COLLECTION 2006**: New artworks by various artists

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492 0166) • Open: Mon-Fri 8am-4pm • **SIMPLICITY OF FORM**: Artworks by Wanda Resek, opening reception: Sat, June 17 (1-4pm), part of the Works Festival

FAB GALLERY Rm 1-1 Fine Arts Building, 112 St, 89 Ave (492-2081) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • **LETRAS LATINAS (LATIN LETTERS)/2006 BIENNIAL EXHIBITION THE ART OF TYPOGRAPHY**: New typographic fonts designed by Latin American professionals, including fonts for text, signs, screen, and experimental typography • June 23-July 29 • Opening reception: Thu, June 29 (7-10pm) • **Public lecture**: Fine Arts Building, Rm 2-20: *Type as Sign and as Sound?* presented by Jorge Frascara, Thu, June 29 (6pm)

FRINGE GALLERY 10516 Whyte Ave (432-0240) • Artworks by Todd Safronovich • Through June

THE GALLERY ON MAIN-LACOMBE 2nd Level, 4910-50 Ave Lacombe (403-782-3402) • Open Mon-Sat 10am-5:30pm • **OUR**

PASSION: COLOUR AND PAINT Artworks by Elaine Tweedy and Donna M. Rich, Shyn Shymko • Until July 8

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **ART FOR HIRE**: Annual members' show; June 22-July 22 • **REAR VIEW**: Education annex. Annual "Naked" show; June 22-July 5 • **INSIDE THE ARTIST'S STUDIO**: Annual Open House and reception: Thu, June 22 (6-10pm) • In conjunction with the Works International Visual Art and Design Festival

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • **MASTERS OF WATERCOLOUR**: Paintings by Joyce Bjere and Roma Newcombe • Until June 29

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by various artists • Through June • Artists painting on location

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Waltraut Unbekannt-Lafleur, miniature etchings by Thelma Manary, wood carvings by Adi, pottery by Linda Nelson • Through June

LATITUDE 53 10248-106 St, 2nd Fl (423-5353) • Open Tue-Fri 10am-6pm, Sat 12-5pm • **Main Space: BLEEDING BOOK**: Installation work by David Khang; opening reception: Fri, June 23 (8pm, performance at 9pm); artist talk: Sat, June 24 (2pm), June 23-July 22 • **ProjEx Room: CONTINGENCIES**: Artworks by Tammy Saltz; opening reception: Fri, June 23 (8pm); June 23-July 22

McMULLEN GALLERY U of A Hospital, 8440 112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • **LIMITLESS POTENTIAL**: Paintings by the members of the Canadian Society of Painters in Watercolour • Until Aug. 20 • Opening reception Thu, June 29 (1-3pm) • Part of the Works Festival

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **THE RIGHT PLACE/THE RIGHT TIME**: Photographs by Conny Schuster; until July 17; opening reception Sun, June 25 (1-3:30pm) • **Dining Room Gallery**: Photographs by Darlene Hildebrandt; until July 13

MILNER GALLERY Stanley Milner Library, Main Fl, Sir Winston Churchill Sq (496-7039) • Open Mon-Fri 9am-3pm; Sat 9am-6pm; Sun 1-5pm • **Entrance Foyer: FOUR EYES**: Photographs by Kimberly Miller • **Edmonton Room: PHOTOGRAPHURES**: Photographs by Steven Dixon, Jon Goodman, Marlene MacCallum, and David Morish • **GRAVER LA LUMIERE, ETCHED BY LIGHT**: Historical photographs • Part of the Works Festival

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-4pm • **VOICES OF THE TOWN/VOIX DE VILLE**: The story of Vaudeville through the lens of Peterborough's Roy Studio • Until July 23

MILES ZERO DANCE Landing Pad, 201, 10923-101 St • Open 10am-2pm, closed Canada Day • **GRAPHEX 2006**: Design works by the Society of Graph Designers of Canada • Part of the Works Festival

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **THAW**: Contemporary furniture design exhibition • Part of the Works Festival

PICTURE THIS 959 Ordze Rd, Sherwood Park (467-3038) • Artworks by Brant Haighton, Roger Arndt, Cassandra Christensen Barney, Isabel Levesque, Elsie Baer, Charles H. White, Terry Miller and Gregg Johnson • Until July 22

PRINT STUDY CENTRE 3-78 Fine Arts Building, U of A, 112 St, 89 Ave (492-5834) • Open: Tue-Fri 10am-5pm • **GRADE 'A' CERTIFIED FRESH**: Prints and paintings, and items from the MacTaggart Art Collection, and unusual treasures from the natural world • June 23-July 28

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **OVERLOAD**: Paintings by Tim Rechner; Art Walk • Until June 30

RED STRAP MARKET 10305-97 St • Open: Tue-Sun 11am-5pm • **TALES OF THE LISBONIE SEA**: Photographs and video by Phil Jagger; performance: June 28 (7-8pm) • **2006 PRAIRIE DESIGN AWARDS**: The Alberta Association of Architects

REYNOLDS-ALBERTA MUSEUM 2km W of Wetaskiwin, Hwy 13 (780-361-1351/1-800-661-4726) • Open: Tue-Sun 10am-5pm • **LIFE AND TIMES OF THE MOTORCYCLE**: Until Sept. 17, 2006 • \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

ROYAL ALBERTA MUSEUM 12845-102 Ave, www.royalalbertamuseum.ca • **SATISFACTION GUARANTEED**: How consumer goods were brought to Western Canada from 1880-1960, until Sept. 4 • **FROM GEISHA TO DIVE: THE KIMONOS OF ICHIMARU**: Kimonos, sashes, wigs, combs, fans, sandals and other belongings of Ichimaru providing insight into women's history in Japan; until Sept. 4

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **SUMMER BEGINNINGS**: Group show featuring Alberta landscapes by Jim Davies, Spanish landscapes by Arlene Wasylynchuk, figurative paintings by Cynthia Gardiner, still lives by Lon Lukasewich, still lives and landscapes by Lynn Malin and bronze and stone works by David Mitchell • Until June 30

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **INSIDE OUT**: Printworks constructed from flat foam by Quebec artist Georgia Volpe • Until July 15 • Reception: June 29 (7-9pm)

TU GALLERY 10718-124 St (452-9664) • **FINE LEGS, GREAT CHESTS, HOT SEATS**: NAIT's exhibit of bench built furniture designed by students from the Advanced Woodworking and Furniture Design program • **REVEALING EXPOSURE**: Creative colour and black and white photography by NAIT students from the Photographic Technology program • June 22-July 22 • Opening reception: June 22 (7-9pm) • In collaboration with the Works festival

UNIVERSITY OF ALBERTA MUSEUMS Print Study Centre, 3-78 Fine Arts Building, U of A, 112 St, 89 Ave (492-5834) • Open: Tue-Fri 10am-5pm • **GRADE 'A' CERTIFIED FRESH**: Rare prints and paintings, and unusual treasures from the natural world • June 23-July 28

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm; Sat 12-4pm • **DIVERSITY 2006**: Juried show of Albertan artworks • June 22-July 22 • Part of the Works Festival • Opening reception: Thu, June 22 (6-10pm) • Closed Canada Day Weekend

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm Thu 10am-8pm • Architectural abstractions by Jonathan Forrest • June 24-July 13 • Opening reception: Sat June 24 (2-4pm), artist in attendance

WALTERDALE PLAYHOUSE 10322-83 Ave (439-2845) • **Art in the Lobby: ENCHANTED ENCOUNTERS**: Whimsical paintings using pigmented beeswax by Loma Kemp. Held in conjunction

with *The Fantasticks* • June 28, July 8 (one hour before curtain)

WEST END GALLERY 12308 Jasper Ave (468-4892) • Open: Tue-Sat 10am-5pm • **CANADIAN GARDEN SHOW**: Paintings by Holly Carr, Elka Nowicka, Roberts savignac, and Gerald Sevier, and Claude Simard • Until June 30

THE WORKS ART AND DESIGN FESTIVAL Downtown and Sir Winston Churchill Sq and various venues (426-2122) • June 23-July 5 • FreeMasons' Hall, 10318-100 Ave, Kick-Off Party featuring The Agnostic Mountain Gospel Choir, Bias Consisten Variable Project fashion show; Sat, June 24 (8pm)

LITERARY

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • Author Barbara Kingscote reads from her new book *Ride the Rising Wind Launch* • Thu, June 29 (7:30pm)

BLUE CHAIR CAFÉ 9624-76 Ave (469-8755) • Story Slam: 3rd Wed ea month, sign-up 7-8pm • \$5 (donation)

NAXED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

UNDERDOG 10425-82 Ave, www.theraspandthewine.com • The Rasp and the Wine. Cover Version. Featuring readings by 6 Edmonton poets, open mic to follow • Tue, June 27 (7:30pm)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • Brian Myers, June 22-24 • Tim Koslo, June 29-July 1

THE COMIC STRIP 1646 Bourbon St. WEM, 8882-170 St (483-5999) • Open: nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Leland Klassen with Mike Simmons and guests; June 22-25 • Hit Or Miss Mondays, amateurs and professionals; Mon, June 26 • B.O.I. (Best of Improv) featuring members of Edmonton's improv teams with the Fresh Faces of Stand Up, Wed, June 28 • Scott Henry with Adam Delorey and guests; June 29-July 2

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open Wed-Fri 8pm, Sat 8pm and 10:30pm, Sun 8pm • Every Wed. Pro Am Comedy Jam • Pro AM Comedy Jam: Wed, followed by Paul Sween; \$5 • Sun: Industry Night • Punch Lines and Pick Up Lines, Singles Night; Fri, June 23 (mixer: 6pm, showtime: 8pm) • Stewart Francis, Kendall Gawryluk, and Howie Miller; until June 25 • Punch Lines and Pick Up Lines, singles night; Fri, June 23 (mixer 6:30pm, show 8pm)

THEATRE

THE BALLOON PROJECT: PHASE 1 Catalyst Theatre, 8529 Gateway Blvd (420-1757/242-4104) • A workshop performance presented by Firefly Theatre. Based on the first crossing of the English Channel, *The Balloon Project* is based on the idea of the balloon as a means for those who dream of flight • Until June 22 (8pm) • \$15 (adult)/\$12 (senior/student) at TIX on the Square

BROADWAY ROCKS Westbury Theatre, TransAlta Arts Bams, 10330-84 Ave (420-1757) • Musical written and hosted by Colin MacLean, directed by Steffi Ault, and Brad Heintzman as Musical Director, featuring the Edmonton Musical Theatre with Johnny Platter, and Colin MacLean • Until June 24 (8pm) • \$20 at TIX on the Square

CHIMPROV Varcona Theatre, 10329-83 Ave (448-0695) • Comedy improv every Sat 11pm (except last Saturday of the month)

CITY FARM SEED Living Room Playhouse, 11315-106 Ave • Presented by Azimuth Theatre • *Spunk-d*, by Ella Simon, and *Urbantility*, by Jon Lachlan Stewart. Both shows combine a circus of original music, dance, poetry, physical theatre, and black comedy • June 29-July 9 (8pm), no show on Canada Day • \$12 (door)/\$10 at TIX on the Square

EBONY Red Strap Market, 10305-97 St (497-2211) • An Edgar Allen Poe adaptation for stage by Pounding Nails Productions • July 28-Aug. 6 (door 7pm) • Tickets available at the door

EMERGENCY ROOM Jubilations Dinner Theatre, 8882-170 St (484-2424) • The staff of a hospital are putting on a talent show but patients, romance, accidents, lust, infatuation, fear and love make it difficult. Featuring classic hits from the '70s and '80s • Until Aug. 13

THE FANATICS Walterdale Playhouse, 10322-83 Ave. (439-2845) • Book and Lyrics by Tom Jones, music by Harvey Schmidt, directed by Martin Galbe. A poetic musical about young lovers facing life's magical moments and its starker realities • June 28-July 8 (8pm), July 2 (2pm) • \$12-\$16 at TIX on the Square

FAVOURABLE WINDS Catalyst Theatre • A workshop performance presented by Firefly Theatre • Until June 22, Tue-Thu (8pm) • \$15 (adult)/\$12 (students/senior)

FOOTLOOSE Mayfield Inn, 16615-109 Ave • A high-energy, rockin' musical • Until June 25

2006 IMPROVAGANZA Varcona Theatre, 10329-83 Ave • Canada's Largest Improv Comedy Festival presented by Rapid Fire Theatre • Until June 24 (8pm), Sun-Mon night dark, Fri and Sat late shows (11pm) • Kid's shows featuring "Puppetprov" Sat (2pm) Pay-What-You-Can

LAWRENCE AND HOLLOWAY Red Strap Art Market, 2nd fl, 10305-97 St (420-1757) • Image Theatre presents Morris Panych's black comedy about a naïve optimist and a vindictive pessimist and their effect on each other, directed by David Owen • Until June 24 (8pm), Sun (2pm), no show Mon • \$13 (weekdays)/\$16 (weekends) at TIX on the Square/\$16 (door)

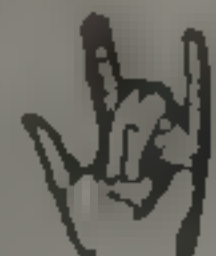
LET THERE BE HEIGHT 2 (AN AERIAL KABARET) La Cite Francophone, 8627-91 St (42-1757) • Presented by Firefly Theatre • Fri, June 30 (8pm) • \$15 at TIX on the Square

HERITAGE CITY THEATRE SPACES FOR ALL 10101 101 Ave (461-3473) • Free Will Players presents *Hamlet* on the odd dates, *Taming of the Shrew* on even dates; all matinees are *Taming of the Shrew* • June 27-July 23 (Tue-Sun) • June 27-July 23 (8pm), no shows on Mondays; Sat and Sun (2pm); no shows on July 9 • \$26 (passes for both plays)/\$17 (adult)/\$13 (student/senior) at TIX on the Square; free (child 12 and under)

THEATRESPORTS Varcona Theatre, 10329-83 Ave (448-0695) • Rapid Fire Theatre weekly insane improv show every Friday at 11pm • \$10

It's a life through fractured looking glass

BRIAN GIBSON / brian@vueweekly.com

Austin, 1985. A man in a darkened room is filming his silhouette in the mirror with a video camera. He says, "I am the ghost of Daniel Johnston."  THIS ROCKS

Los Angeles, 2001. The same man, now greying and rotund, stands on stage and strums his guitar over and over, singing with a slightly halting squawk. The crowd goes wild.

Jeff Feuerzeig's Sundance award-winning documentary *The Devil and Daniel Johnston* wanders down the twisting, strange path of this outsider artist-musician's life, tracing the years before Daniel Johnston's sudden catapult into the spotlight on MTV and then his tumble into manic depression. Tape recordings, Super-8 video, photos, slides, drawings and performance footage are the shards that reflect glimpses of Johnston's crippling illness and his fractured talent.

Johnston forces people to reassess their presumptions about genius, talent and art. There's no doubt he's creative—ever since he was young, growing up in a deeply religious family, Johnston would make home movies, record his mother telling him off (she called him an "unprofitable servant" of the Lord; he called himself an "unserviceable prophet"), draw and play the piano. His songs became fuelled by unrequited love after he fell for Laurie Allen at college (their reunion is an extra on the forthcoming DVD).

ART DOC

FRI - MON, JUN 23 - 26 (9 PM)

THE DEVIL AND DANIEL JOHNSTON

WRITTEN & DIRECTED BY JEFF FEUERZEIG
STARRING DAVID JOHNSTON, BILL JOHNSTON,
MABEL JOHNSTON
METRO CINEMA, \$8

DRIFTING ALONG, Johnston joined up with a travelling fair. In Austin, an irate carnie, waiting to get into the portable toilet, punched out Johnston. A local church got him to hospital and then adopted him for a while. Soon, though, Johnston, who was diagnosed as seriously manic depressive, was circulating the tape of *Hi, How Are You?* around the music city and playing to crowds, even as he cleaned tables at McDonald's.

He got himself onto MTV's "The Cutting Edge" and won some local awards. Then, after an acid trip at a Butthole Surfers concert, he fell into an inevitable cycle of manic-depressive episodes: he attacked his first manager with a pipe, tried to save his father from the devil by plunging their small plane into a tailspin, and dropped his long-time second manager, Jeff Tartakov, because he thought he was an agent of Satan.

Championed by Kurt Cobain, Johnston has been covered by Tom Waits and many others, probably because his own skill as a musician is dubious. He can't play guitar, though he's better on piano, and his spoken-word



delivery is off-rhythm. Yet there's a plaintiveness to some of his lyrics and a naïveté to his musicianship that's bewitching at times.

HIS MUSIC OFTEN revolves around Casper the ghost or the battle between good and evil, while his art is often obsessed with Captain America, other super heroes, a man with a sawed-off head, and eyeballs on tentacles or stalks.

Johnston's obsession with the devil springs from his religious upbringing,

but he himself says that he feels famous and damned. This tension drives the film, as we see the cherubic young man, thirsty for fame, rant about Satan and mind control through chocolate bars or suddenly sob as he sings a faux-spiritual.

The Super-8 footage and tape recordings offer a kind of ethereal, rambling narration by Johnston himself, while longtime friends sketch out other details. Tartakov's loyalty is touching; Bill and Mabel, Johnston's parents, who now take care of their

son in Waller, Texas, share some anecdotes that reveal their painful, long-struggling devotion to their troubled son. The tales of Johnston's manic-depressive fits are disturbing and bizarre, but seem to have built up the man's legendary status. If his illness has hampered his career at times, it's also made it. Johnston says, "art is the greatest frame of mind to express a certain feeling."

Feuerzeig's kaleidoscopic film is the perfect frame for Daniel Johnston's odd world. **V**

Nacho, nacho man, the oddly funny man

FLICKS

THE MOVIEGOER

PAUL MATWYCHUK
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Some rambling thoughts on *Nacho Libre*, none of which involve the whole, seemingly unavoidable racial-stereotype issue, not that I wasn't aware of it (and vaguely troubled by it) throughout the film:

Okay, so last weekend, I caught *Nacho Libre*, the new Jack Black comedy about the monk who moonlights as a Mexican wrestler. It didn't tickle me quite as much as *Napoleon Dynamite*, the previous film from director Jared Hess, but having seen the well made but utterly predictable, fresh-off-the-Pixar-assembly-line *Cars* just the day before, I appreciated *Nacho Libre* for its sheer strangeness.

Jack Black's performance was particularly compelling. He's simultaneously manic yet deadpan, his arch Mexican accent sliding occasionally and inexplicably into California surfer-dude slang, that bizarre queasy smile he makes in the film's final frame—it's all of a piece, always watchable, usually funny and yet weirdly, utterly opaque.

I can understand what movie blogger Jeffrey Wells is talking about when he says that it's too bad Black never got to make a film with Stanley Kubrick: in movies like *Nacho Libre*, he does the comic equivalent of the charisma-under-glass performances Kubrick got from Malcolm McDowell in *A Clockwork Orange* and Jack Nicholson in *The Shining*.

So I was surprised, after the film, to walk past the magazine stand of the local Publix supermarket and see that Black and *Nacho Libre* are on the cover of this

month's Nickelodeon magazine—an entertainment magazine for kids. (The headline is "Nacho Man!", a reference I'm not sure the kids will recognize.) How embarrassing: how much mental energy had I wasted on a Kubrickian analysis of something the studio regarded as nothing more than a children's movie?

AND IT'S TRUE: Black's character, Ignacio, is essentially a child. He has no real adult responsibilities at the monastery where he lives, and his life's dream of becoming a professional wrestler is the same unevolved fantasy he's had since he was a little boy.

(He's like John Belushi's "samurai" character with all the menace taken out of it. Black has become a sort of neutered version of Belushi in general, his original "unleashed id" persona now watered down to "crazy dreamer.")

Even when Ignacio falls in love with a beautiful nun named Encarnación, it's more of a prepubescent crush than a sexual attraction. One of the most consistently amusing sights in *Nacho Libre* is Black's total lack of embarrassment about his flabby stomach; he's always standing around in his wrestling costume, chest bare, like an eight-year-old who never learned to suck in his gut.

Which makes me wonder: maybe it's not the Kubrickian intensity of his performances that makes Black funny; maybe it's his childish streak, that special mixture of flabbiness and hyperactivity that makes people like him. Will Ferrell has this jellybelly appeal too: he's never funnier than when he's crammed into an ill-fitting elf costume, doing a midnight streak or letting his shirt ride up over his belly during the "cowbell" sketch. So does Mike Myers, who made the repul-

siveness of his blobby body one of the chief running gags in the Austin Powers movies.

Maybe this explains why Jim Carrey's movies aren't doing as well as they used to: the sight of his whippet-thin body in the trailers (and especially the poster) for *Fun With Dick and Jane* was so scary, I didn't want to go anywhere near the theatre. The only popular "fit" comedian I can think of is Ben Stiller, who in films like *Dodgeball* and *Zoolander* likes to use his gym-toned physique to make fun of narcissistic male idiots (although sometimes Stiller's own narcissism is hard to separate from that of his characters).

And maybe this is also part of the reason why romantic comedy is in such a sorry state nowadays: where in the world is the next Cary Grant going to come from when all the funny leading men are too busy trying to be the next Lou Costello? **V**

En Route to Baghdad remembers the inspired life of UN diplomat Vieira de Mello

STEVE LILLEBUEN / steve@vuwweekly.com

It is often said that no man is an island, but at the United Nations there was one man who came awfully close during his 34 years of public service.



THIS IS OK

Sérgio Vieira de Mello was a Brazilian-born diplomat who began his career assisting refugees in the late '60s and grew to become an international icon for his work in rebuilding shattered foreign nations.

En Route to Baghdad documents Vieira de Mello's efforts until they were tragically cut short while on mission in Iraq. A bomb exploded at the UN headquarters on Aug 19, 2003, killing him and several others in the building.

Directed by Simone Duarte, a Brazilian television producer, the documentary is a moving retrospective on Vieira de Mello's life mission and goals. The film demonstrates that he had a connection with local residents and leaders—whether it was when he was on assignment in Mozambique, Cambodia or East Timor—that easily led to reconciliations and an end to bloodshed and violence. He is remembered fondly as a father-like figure that will be greatly missed by all.

WAR DOG

THU, JUN 29 (7 PM)

EN ROUTE TO BAGHDAD

DIRECTED BY SIMONE DUARTE
METRO CINEMA, \$8

Through interviews with UN colleagues such as Kofi Annan, former American UN Ambassador Richard Holbrooke and others, we learn that Vieira de Mello was a man that worked best under extreme pressure. He was therefore sent to some of the most volatile and dangerous regions in the world and succeeded in achieving peace where others had miserably failed. It was under this pretext that he was sent to Iraq. If anyone would be able to stabilize the region, his colleagues claim, it would only be him.

THE FILM OFFERS great insight into how United Nations diplomats have helped shape our world and how the powers of diplomacy—when applied with the right mix of persuasion and understanding—can literally transform a region.

Unfortunately, the film fails to create any kind of depth beyond reflections from his former colleagues. The majority of the film reads like an



extended obituary—fit for a news broadcast rather than the detailed length a feature documentary can take. At just under an hour, the film only skims the surface of an important figure in history and all the issues that rise up out of his sudden death.

There is no explanation as to why Vieira de Mello was a target, for instance. Certainly, if he was seen as such a good-will ambassador that

everyone adored, it begs the question as to why he was then murdered. Is the film saying that he was so important that there is no hope for Iraq now that he's dead? Did the UN proverbially put all their eggs in one basket, making his death symbolic of the UN's reduced effectiveness in world politics? From the film's perspective, there is just no way to know.

The filmmakers can claim great

pride in their unprecedented access—including a rare interview with the King of Cambodia while inside North Korea. However, there is hardly any impact in this film beyond the obvious allure of the subject's extraordinary achievements.

For those that knew him best, his loss is profound; for rest of us, we're left with questions that the documentary is not prepared to answer. ▼

Film puts meaning of life *Tibet*

CAROLYN NIKODYM / carolyn@vuwweekly.com

One of the interesting things about *Tibet: A Buddhist Trilogy* is what it displays about the passage of time. Although the film, in the cinema verité tradition of documentary making, was shot nearly 30 years ago, there is the sense that nothing about the subject has changed much.



THIS IS OK

Even in the footage of the Dalai Lama, filmed in his exile home of Dharmasala, India, seems to belie change. With shorn head and clear voice, this religious leader doesn't appear all that much younger, and, sadly, his message remains the same.

But that message is nearly beside the point, anyway. Director Graham Coleman didn't set out to inform about the plight of the Tibetan people or how their land was "liberated" by the Chinese back in 1959.

No, what captures his imagination is the culture and the religion itself, its richness holding strong over millennia, as it has become one of the oldest ancient cultures to remain intact into our own modern times

DIVIDED INTO THREE separate but inherently connected parts, the film captures both the vibrancy of its subject and the colourful world it finds itself in. Stunning mountain vistas



DOC

FRI, JUN 23 - MON, JUN 26 (6:30 PM)

TIBET: A BUDDHIST TRILOGY

DIRECTED BY GRAHAM COLEMAN

abound from various stupas in India and Nepal; prayer flags wave their worries and wishes out to the wind; farmers sing as they till the fields.

The film begins with an introductory lesson into the lives of monks and people as they struggle with profound life questions. Early morning monastics debate the nature of personal responsibility and self-realization. The Dalai Lama guides his people to face their plight as a largely exiled people with virtue. Lay Tibetans live by a strong cycle of rituals.

But it's in the film's other two parts

that its audience is truly immersed into the principles and rituals of Buddhism.

Part two documents the ritual of "A Beautiful Ornament," capturing the building and destruction of a cosmogram, all in the name of unleashing compassion. And Part three delves into the impermanence of life. It's heady stuff.

While Coleman admirably deciphers the complexity of his subject, however, he counts on a limitless curiosity from his audience. The ideas that the film grapples with in two hours are ones that Buddhists contemplate for their whole lives.

That said, though, the questions *A Buddhist Trilogy* poses are as old and timeless as the hills—and they are not likely to be going anywhere soon. ▼

"IN 39 YEARS, I HAVE NEVER WRITTEN THESE WORDS IN A MOVIE REVIEW, BUT HERE THEY ARE:
YOU OWE IT TO YOURSELF TO SEE THIS FILM."
Roger Ebert, CHICAGO SUN-TIMES

"NOT TO BE MISSED. IT DOESN'T MATTER WHETHER YOU'RE A REPUBLICAN OR DEMOCRAT, LIBERAL OR CONSERVATIVE."
Roger Friedman, FOX NEWS

"...Striking, sobering, ultimately alarming."
Richard Schickel, TIME

"One of the most important films ever."
Larry King

"You will be captivated, then riveted, and then scared out of your wits."
Richard Cohen, THE WASHINGTON POST

"Very entertaining...engaging, and even exciting."
A.O. Scott, THE NEW YORK TIMES.com

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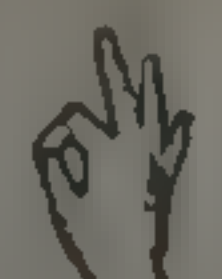
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GARNEAU

While saccharine sweet, Reeves and Bullock add tart realism

JOSEF BRAUN / josef@vuwweekly.com

The structure that gives *The Lake House* its title is an isolated little cottage resting over the water's edge on stilts. A tree grows in its centre and its walls are uniformly glass. There's this lovely, perhaps eerie sense of nature flowing harmoniously within and without the living space, of transparency and receptiveness.



THIS IS OK

Yet, on strict narrative terms, *The Lake House* is anything but fluid or clear. As one tenant begins to communicate with another by leaving notes in the cottage's magic mailbox—notes that straddle a two-year gap in time—the story begins to bridge sombre realism with sweeping romantic fantasy. The fantasy's own internal logic, however, comes and goes, as the film's slippery tone evades clean meanings—even in the finale, which is either absurdly forced wish fulfilment or some elegiac hallucination.

ADAPTED BY David Auburn (*Proof*) from a Korean film called *Siwora* (which I'm now curious to see) and directed by Argentine director Alejandro Agresti (*Valentin*), the film plays like a strange compromise of commercial and artistic sensibilities, though, either way, things are certainly geared toward an impressive level of schmaltz.

ROMANCE

NOW PLAYING
THE LAKE HOUSE
DIRECTED BY ALEJANDRO AGRESTI
WRITTEN BY DAVID AUBURN
STARRING KEANU REEVES, SANDRA BULLOCK

The lonely, Bud-drinking architect moving into the cottage in 2004 (Keanu Reeves) finds his soul mate in the lonely nurse leaving the cottage in 2006 (Sandra Bullock). They can never meet (well, sort of ...) but, through correspondence, share each other's thoughts and greeting card-like pleasures (her top 10 includes "when I smell flowers before I see them; when it rains just as the picnic is ending"). He even orchestrates a walking tour of Chicago for them to take in their separate dimensions.

AUBURN'S SCRIPT, though heavy on twists, never quite manages to explain why these two earthy types (or any of us) should so readily accept the half-baked time-travelling conceit. It also seems uncertain as to how much information it wants to withhold for suspense's sake—in one sense, it lets the cat out of the bag in the first 10 minutes, basically spelling out everything about the couple's fate and what keeps them apart. (Not that it's hard to guess, in any case).

Yet for all its deficiencies, I can't say that *The Lake House* doesn't hold some seductive mystery or emotional



resonance. Reeves confirms the infamous flatness of his delivery in the numerous scenes that require him to voiceover the letters he's writing, yet both he and Bullock are somehow ideally suited to the material, which is to say they each carry a weight of

life's disappointments and convey a deep longing that Agresti's camera elegantly absorbs.

And there are moments, like the near-encounter at a train station, that are genuinely goosebump-inducing. Perhaps all that's needed to make a

film like this work, however clumsily, is a strong evocation of what's at stake in the hearts of these characters, however delusional they might seem. And this feeling is the one thing *The Lake House* arguably makes crystal clear. ▽



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EN ROUTE TO BAGHDAD

Directed by Simone Duarte (2004, 56 min., Brazil/USA)

Thursday June 29th, 7 pm
Metro Cinema

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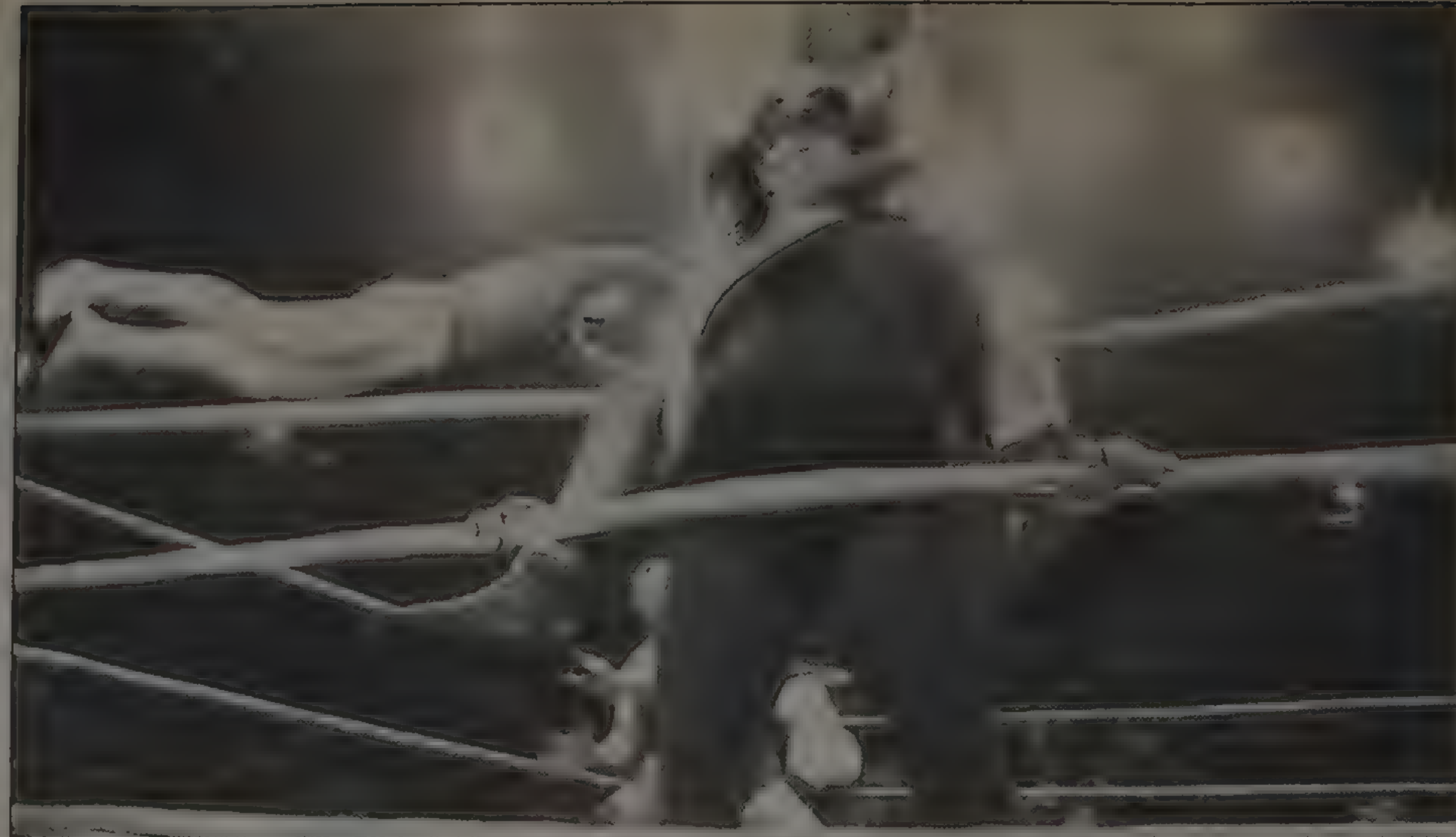
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Mexican wrestling begs to be exploited, but *Nacho Libre* misses the top rope

JOSEF BRAUN / josef@vancouverweekly.com

Nacho Libre essentially follows the same conventional narrative thread as *School of Rock*: an undervalued, sometimes endearing, sometimes obnoxious dreamer is stuck minding children when what he really wants is



COMEDY

NOW PLAYING
NACHO LIBRE
DIRECTED BY JARED HESS
WRITTEN BY HESS, JERUSA HESS, MIKE WHITE
STARRING JACK BLACK, HÉCTOR JIMÉNEZ, ANA DE LA REGUERA

fame and respect. Yet it's only when he learns to wed his commitment to the children to his desire for success that he discovers his true path.

In *School of Rock*, the dreamer is a failed rocker teaching music to American kids; in *Nacho Libre*, he's a half-Scandinavian/half-Mexican monk feeding gruesome meals to orphans in Oaxaca while trying to barge into the world of lucha libre, or Mexican wrestling. Both films were co-written by Mike White and star Jack Black.

Perhaps it comes down to the strengths of their respective directors—Richard Linklater's *School of Rock*, though not as potentially colourful and exotic, works better in nearly every regard.

Nacho Libre was directed and co-written by Napoleon Dynamite's Jared Hess, who seems a far more surface-level director, largely concerned with funny outfits, empty mannerisms and punctuating juvenile humour.

It's disappointing that Nacho doesn't exploit its milieu more enthusiastically, as it's difficult to imagine a culture more vibrant, layered and flat-out entertaining than that of lucha libre, with its camp drama, rich tapes-

try of personas, distinctive rules and its relationship to ideas of modernity in Mexico—not to mention the fact that it spawned its own catalogue of wildly inventive, genre-defying, deceptively political and very, very funny B-movies in the 1960s.

Though he stages some superbly quirky scenes (it's not often you see an ear of corn used to stab an attacker's eye) and manages to link those inescapable twin faces of Mexican identity—religion and spectacle—Hess generally seems to possess no special interest in lucha libre or Mexican culture in general, and I think his film suffers for it, even as sheer comedy. Thankfully, Black, sporting flaming locks and a fuzzy moustache, knows a golden opportunity when he spots one and hams it up terrifically.

Black's conviction is unshakable. The scene where he tries to convince the orphans that he loves being a monk is classic, the way he, in cheesy Mexican accent, summons up such force in lines like "I get to go to bed by myself for the rest of my life... Es fantástico!"

Black's reached a cosy point in his career, where films are now basically born as "Jack Black vehicles," and if one consequence of that is a few dumb movies full of Black making up songs, showing off and throwing himself wholeheartedly into one silly adventure after another, well, I can think of worse things. ▽

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FILM LISTINGS

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ALTERNATIVE THEATRE LISTINGS

Art Gallery of AB, 102A Ave, 99 St

I HEART HUCKABEES (STC) Thu, June 29 7:30

CHARA THEATRE JASPER

6094 Connaught Dr, Jasper, 852-4740

X-MEN: THE LAST STAND (PG), violence, may frighten young children) Daily 6:50-9:10

CARS (G) Daily 6:50-9:10 Sat Sun 1:30

OVER THE HEDGE (G) Sat Sun 1:30

CINEMA CITY 12/MOVIES 12

Cinema 12, 3633-99 St, 463-5481

SEE NO EVIL (18A), gory scenes, brutal violence) Sat Sun 11:45 Daily 2:00 4:55 7:30 10:00 Fri Sat late show 12:30

JUST MY LUCK (PG) Sat Sun 11:25 Daily 1:40 4:45 7:35 9:55 Fri Sat late show 12:20

ICE AGE: THE MELTDOWN (PG) Sat Sun 11:05 Daily 1:20 4:00 6:50 9:30 Fri Sat late show 11:35 Kids Kabin Fever for June 29, 2006 and plays at 1:30

SILENT HILL (18A), gory scenes, disturbing content) Sat Sun 11:05 Daily 1:40 4:15 6:55 9:35 Fri Sat late show 12:10

SCARY MOVIE 4 (14A), crude content) Sat Sun 11:10 Daily 1:30 4:30 7:10 9:45 Fri Sat late show 12:05

SENTINEL (14A) Daily 10:10 Fri Sat late show 12:25

THE BENCHWARMERS (PG), crude content) Sat Sun 11:20 Daily 2:10 4:40 7:25 10:05 Fri Sat late show 11:55

TAKE THE LEAD (PG), coarse language) Sat Sun 10:55 Daily 1:25 4:15 7:15 9:40 Fri Sat late show 12:00

LUCKY NUMBER SLEVIN (18A), violence) Sat Sun 11:00 Daily 1:35 4:05 7:00 9:50 Fri Sat late show 12:15

FAILURE TO LAUNCH (PG), sexual content, not recommended for children) Sat Sun 11:30 Daily 1:55 4:35 7:15 9:25 Fri Sat late show 11:45

THE SHAGGY DOG (G) Sat Sun 11:15 Daily 1:45 4:20 7:20

PINK PANTHER (PG) Sat Sun 11:40 Daily 2:05 4:25 7:05 9:15 Fri Sat late show 11:30

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JUST MY LUCK (PG) Sat Sun 11:35 Daily 1:50 4:50 7:25 9:45 Fri Sat late show 11:50

ICE AGE: THE MELTDOWN (PG) Sat Sun 11:10 Daily 1:10 3:15 5:15 7:20 9:25 Fri Sat late show 11:30 the Kids Kabin Fever for June 29, 2006 and plays at 1:10

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SCARY MOVIE 4 (14A) Sat Sun 11:25 Daily 1:45 4:40 7:30 9:40 Fri Sat late show 12:00

SENTINEL (14A) Daily 4:20 10:00 Fri Sat late show 12:15

THE BENCHWARMERS (PG), crude content) Sat Sun 11:35 Daily 2:05 4:50 7:40 9:35 Fri Sat late show 11:45

TAKE THE LEAD (PG), coarse language) Sat Sun 11:15 Daily 1:55 4:45 7:10 9:50 Fri Sat late show 11:55

LUCKY NUMBER SLEVIN (18A), violence) Sat Sun 11:05 Daily 1:25 4:10 7:25 9:55 Fri Sat late show 12:05

THE HILLS HAVE EYES (18A), brutal violence, gory scenes, disturbing content) Daily 5:00 10:05 Fri Sat late show 12:20

FAILURE TO LAUNCH (PG), sexual content, not recommended for children) Sat Sun 11:10 Daily 1:30 7:35

THE SHAGGY DOG (G) Sat Sun 11:20 Daily 2:00 4:30 7:00 9:20 Fri Sat late show 11:35

SHE'S THE MAN (PG) Sat Sun 11:30 Daily 2:00 7:15

EIGHT BELOW (G) Sat Sun 11:00 Daily 1:40 4:35 6:55 9:30 Fri Sat late show 12:10

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THE BREAK-UP (PG), coarse language, not recommended for young children) Fri-Tue 12:30 3:20 7:35 10:15 Wed-Thu 12:30 3:20 7:30 10:15

THE OMEN (14A), gory violence, frightening scenes) Fri-Mon 9:10

CARS (G) Fri-Tue 12:20 3:10 7:00 9:45

A PRAIRIE HOME COMPANION (PG) Fri-Tue 12:40 3:30 6:40

NACHO LIBRE (PG) Fri-Tue 12:10 2:30 4:50 7:20 9:55 Wed-Thu 12:10 2:30 4:50 7:20 10:10

THE LAKE HOUSE (PG) Fri-Tue 12:50 3:40 9:50 9:20 Wed-Thu 12:40 3:30 7:10 9:30

THE FAST AND THE FURIOUS: TOKYO DRIFT (PG), violence, not recommended for children) Fri-Tue 1:10 4:00 7:30 10:10 Wed-Thu 1:10 3:40 7:40 10:20

CLICK (14A) Fri-Tue 1:00 3:50 7:10 10:00 Wed-Thu 12:20 3:10 6:40 9:10

SUPERMAN RETURNS (PG), no passes) Tue 10:00 Wed-Thu 11:30 1:00 3:00 4:30 6:30 8:00 10:00

CLAREVIEW

4211-139 Ave, 472-7600

OVER THE HEDGE (G) Fri-Sun 12:20 2:20 4:40 Mon-Thu 4:40

THE BREAK-UP (PG), coarse language, not recommended for young children) Fri-Tue 6:45 9:10

GARFIELD: A TAIL OF TWO KITTIES (G) Fri-Sun 12:40 2:30 4:30 6:30 Mon-Thu 4:30 6:30

THE DA VINCI CODE (14A), violence, mature theme) Fri-Mon 8:30

X-MEN: THE LAST STAND (PG), violence, may frighten young children) Fri 1:00 3:50 7:15 9:35 Sat-Sun 1:00 3:50 7:15 9:35 Mon-Tue 3:50 7:15 9:35 Wed-Thu 7:15 9:35

CARS (G) Fri 1:20 4:00 7:00 9:30 Sat-Sun 1:20 4:00 7:00 9:30 Mon-Thu 4:00 7:00 9:30

THE OMEN (14A), gory violence, frightening scenes) Fri 2:00 5:00 7:40 10:10 Sat-Sun 2:00 5:00 7:40 10:10 Mon-Tue 5:00 7:40 10:10 Wed-Thu 9:10

CLICK (14A) Sat-Sun 12:50 1:40 3:30 4:10 6:40 7:30 9:20 10:00 Mon-Thu 3:30 4:10 6:40 7:30 9:20 10:00 on 2 screens

THE LAKE HOUSE (PG) Fri 1:30 3:40 7:10 9:50 Sat Sun 1:30 3:40 7:10 9:50 Mon-Thu 3:40 7:10 9:50

NACHO LIBRE (PG) Fri 12:30 2:40 4:50 6:50 9:00 Sat-Sun 12:30 2:40 4:50 6:50 9:00 Mon-Thu 4:50 6:50 9:00

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NACHO LIBRE (PG) Fri Wed-Thu 3:40 6:50 9:15 Sat Sun 12:30 3:40 6:50 9:15 Mon-Tue 6:50 9:15

THE LAKE HOUSE (PG) Fri Wed-Thu 3:45 7:10 9:50 Sat-Sun 12:40 3:45 7:10 9:50 Mon-Tue 7:10 9:50

CARS (G) Fri Wed-Thu 4:05 7:05 9:55 Sat-Sun 1:10 4:05 7:05 9:55 Mon-Tue 7:05 9:55

THE BREAK-UP (PG), coarse language, not recommended for young children) Fri 3:50 7:00 10:10 Sat-Sun 12:50 3:50 7:00 10:10 Mon-Tue 7:00 10:10 Wed-Thu 7:25 10:10

X-MEN: THE LAST STAND (PG), violence, may frighten young children) Fri Wed-Thu 4:15 7:30 10:05 Sat-Sun 1:30 4:15 7:30 10:05 Mon-Tue 7:30 10:05

THE DA VINCI CODE (14A), violence, mature theme) Fri 3:30 6:40 10:00 Sat-Sun 12:15 3:30 6:40 10:00 Mon-Tue 6:40 10:00 Wed-Thu 9:25

OVER THE HEDGE (G) Fri 4:10 6:30 8:45 Sat-Sun 1:20 4:10 6:30 8:45 Mon-Tue 6:30 8:45 Wed-Thu 4:10 6:30

WWE: VENGEANCE (Classification not available) Sun 6:00

SUPERMAN RETURNS (PG), no passes) Tue 10:00 Wed-Thu 3:30 4:30 8:00 7:00 10:30

GARNEAU

10000-100 Ave 421-7020

AN INCONVENIENT TRUTH (PG) Daily 7:00 9:00 Sat Sun 2:00 No Shows June 29th Private Booking

GATEWAY 8

8000-8000 Ave 421-7020

THE LAKE HOUSE (PG), Dolby Stereo Digital) Fri Mon-Thu 7:10 9:30 Sat Sun 1:20 3:30 7:10 9:30

KINKY BOOTS (PG), Dolby Stereo Digital) Fri Mon-Thu 6:45 9:15 Sat Sun 1:30 3:40 6:45 9:15

INSIDE MAN (14A), coarse language, Dolby Stereo Digital) Fri Mon-Thu 7:05 9:35 Sat Sun 1:40 4:10 7:05 9:35

THANK YOU FOR SMOKING (14A), crude sexual language, mature themes, Dolby Stereo Digital) Fri Mon-Thu 7:30 9:20 Sat Sun 12:30 3:50 7:30 9:20

RV (PG), DTS Digital) Fri Mon-Thu 6:50 Sat-Sun 12:40 4:00 6:50

UNITED 93 (14A), DTS Digital) Daily 9:25

POSEIDON (14A), DTS Digital) Fri Mon-Thu 7:20 9:40 Sat Sun 1:30 3:50 7:20 9:40

KRRISH (STC), DTS Digital) Fri Sat Mon-Thu 6:30 8:45 Sun 3:30 6:45

CACHE (14A), DTS Digital) Fri Mon-Thu 8:40 Sat 1:00 3:30 6:40 Sun 1:00 6:40

ART SCHOOL CONFIDENTIAL (18A), Dolby Stereo Digital) Fri Mon-Thu 9:45 Sat Sun 1:10 4:20 9:45

GRANDIN THEATRE

Grandin Mall, 814 Winton Churchill Ave, St. Albert, 458-8522

THE FAST AND THE FURIOUS: TOKYO DRIFT (PG), violence, not recommended for children) Daily 1:05 3:10 5:15 7:20 9:25

X-MEN 3: THE LAST STAND (PG), violence, may frighten

young children) Daily 9:05

GARFIELD: A TAIL OF TWO KITTIES (G) Sat Sun 11:20 Daily 1:25 3:25 5:25 7:30

NACHO LIBRE (PG) Sat Sun 11:05 Daily 1:15 3:20 5:20 7:25 9:35

CARS (G), no passes) Sat Sun 11:00 Daily 1:45 4:30 7:00 9:25

CLICK (14A), no passes) Daily 12:45 2:55 5:00 7:10 9:35

LEDUC CINEMAS

10000-100 Ave 421-7020

THE FAST AND THE FURIOUS: TOKYO DRIFT (PG), violence, not recommended for children) Daily 7:05 9:20 Sat Sun 1:05 3:25

CARS (G) Daily 7:00 9:25 Sat Sun 1:00 3:35

NACHO LIBRE (PG) Daily 6:55 9:25 Sat Sun 12:55 3:25

CLICK (14A) Daily 7:10 9:30 Sat Sun 1:10 3:30

MAGIC LANTERN CINEMA - CAMROSE

10000-100 Ave 421-7020

THE FAST AND THE FURIOUS: TOKYO DRIFT (PG), violence, not recommended for children) Daily 7:00 9:20 Sat Sun 1:05 3:25

CLICK (14A) Daily 6:55 9:15 Sat Sun 1:5

CARS (G) Daily 6:55 9:15 Sat Sun 1:55

NACHO LIBRE (PG) Daily 6:50 9:10 Sat Sun 1:50

GARFIELD: A TAIL OF TWO KITTIES (G) Daily 7:10 Sat Sun 2:10

THE BREAK-UP (PG), coarse language, not recommended for young children) Daily 9:00

MAGIC LANTERN CINEMA - SPRUCE GROVE

10000-100 Ave 421-7020

CARS (G) Daily 7:00 9:20 Sat Sun 1:00 3:30

METRO CINEMA

10000-100 Ave 421-7020

TIBET: A BUDDHIST TRILOGY (STC) Fri Sat Sun Mon 6:30

THE DEVIL AND DANIEL JOHNSTON (STC) Fri Sat Sun Mon 6:30

CLASH OF THE TITANS (PG) Fri Sat Sun Mon 6:30

NEW WEST MALL 8

10000-100 Ave 421-7020

ICE AGE: THE MELTDOWN (PG) Fri-Sun 1:50 4:15 6:45 8:50 Mon-Thu 6:45 8:50

JUST MY LUCK (PG) Fri-Sun 1:40 3:50 7:00 9:15 Mon-Thu 7:00 9:15

SILENT HILL (18A), gory scenes, disturbing content) Fri-Sun 1:30 4:10 6:40 9:10 Mon-Thu 6:40 9:10

THE SENTINEL (14A) Fri-Sun 1:45 4:20 7:10 9:30 Mon-Thu 7:10 9:30

THE BENCHWARMERS (PG), crude content) Fri-Sun 2:30 4:45 7:30 9:25 Mon-Thu 7:30 9:25

TAKE THE LEAD (PG), coarse language) Fri-Sun 2:00 4:35 6:50 9:20 Mon-Thu 6:50 9:20

SCARY MOVIE 4 (14A), crude content) Fri-Sun 2:10 4:00 6:35 9:20 Mon-Thu 6:35 9:20

SHE'S THE MAN (PG) Fri-Sun 2:20 4:30 7:15 9:35 Mon-Thu 7:15 9:35

NORTH EDMONTON CINEMAS

10000-100 Ave 421-7020

CLICK (14A), no passes) Daily 12:50 2:10 3:50 5:00 6:30 7:50 9:20 10:30

THE FAST AND THE FURIOUS: TOKYO DRIFT (PG), violence, not recommended for children) Daily 12:10 2:50 5:20 8:00 10:30

GARFIELD: A TAIL OF TWO KITTIES (G) Fri-Sat Mon-Tue 12:00 2:00 4:20 6:20 8:30 Sun 12:00 2:00 6:30 Wed-Thu 12:00 2:00 6:30

THE LAKE HOUSE (PG) Fri Mon Wed-Thu 1:00 3:40 7:30 10:05 Tue 3:40 7:30 10:05 Star and Strollers Screening, Tue 1:00

NACHO LIBRE (PG) Daily 12:40 3:00 5:30 7:45 10:15

CARS (G) Fri-Mon 11:45 1:20 2:30 4:10 5:10 7:10 8:10 9:50 Tue 11:45 1:20 2:30 4:10 5:10 7:10 8:10 Wed-Thu 1:20 4:10 7:10 9:50

THE OMEN (14A), gory violence, frightening scenes) Fri-Mon 1:30 4:15 7:05 9:45 Tue 1:30 4:15 7:05

THE BREAK-UP (PG), coarse language, not recommended for young children) Daily 1:40 4:30 7:20 10:00

X-MEN: THE LAST STAND (PG), violence, may frighten young children) Fri-Tue 1:50 4:50 7:40 10:20 Wed-Thu 7:40 10:20

THE DA VINCI CODE (14A), violence, mature theme) Daily 12:20 3:30 6:50 10:10

OVER THE HEDGE (G) Fri-Tue 12:15 2:40 4:45 7:00 9:00 Wed-Thu 12:15 2:40 4:45 7:00

MISSION: IMPOSSIBLE III (14A), violence) Fri-Tue 1:10 4:00 6:45 9:40 Wed-Thu 9:30

WWE: VENGEANCE (Classification not available) Sun 6:00

SUPERMAN RETURNS (PG), no passes) Tue 10:00 Wed-Thu 12:00 12:30 1:15 2:30 3:30 4:00 4:45 6:15 7:00 7:30 8:15 9:30 10:00



Moses's commandments created TV revolution, just not a radical one

BRIAN GIBSON / brian@vueweekly.com

You may not have heard of Moses Znaimer, but you've seen a television channel that's been touched by his hand. Moses parted the airwaves back in the 1970s, as the force behind City TV.



The mogul oversaw the growth of the Chum City empire, with MuchMusic, MuchMoreMusic, and SexTV coming to cable, and City TV stations popping up in cities across the country (Channel 7 in Edmonton).

Mike Sheerin's look at Znaimer for the *Life and Times* series on CBC is adamant that it won't explain much of the media-savvy TV saviour, noting that his persona and real personality may be inseparable. The show seems content to bolster the enigma of the man by zooming in on his furrowed face and making an icon out of him.

"Encounters with Moses" builds a sense of mystery and allure about Znaimer, and would be better titled "Flirting with Moses"—Sheerin's selling the surface of a man, not analyzing him.

His background—born to a Jewish family destroyed in the Second World War—is brought up briefly, but he himself dismisses it, saying that he is rarely introspective and has a "gift" for forgetting the bad in his life.

Archival clips of a cocky young Znaimer, then working on a CBC show alongside Terence McKenna and Linda Frum, add to the sense of a man at home on screen. As the '90s "Chairman Mo" pronouncing his commandments about the TV revolution, Znaimer is not a man who made TV but a brand made for and by TV—a sort of sound-biting, pixelated Max Boardroom, half-philoso-

TV DOC MON, JUN 26 (9 PM) & SUN, JUL 2 (3:30 PM)
ENCOUNTERS WITH MOSES
WRITTEN & DIRECTED BY MIKE SHEERIN
CBC TELEVISION

pher, half-billboard.

IN FACT, CITY TV has long been carnival television, with various shows pitching to different niches. There were the infamous Baby Blue movies on Friday nights for horny bachelors, ethnic shows for the various communities in Toronto, and now breakfast chat shows.

If you grew up in Toronto in the '80s and '90s, City was a mix of breathless, camera-in-the-streets news (sort of the TV equivalent of the Sun newspapers), Speakers' Corner segments, and American shows and movies.

The revolution wasn't all that radical, but just pretended to be more poppy and populist than the mainstream, while always trying to fetishize a cool TV-ness (see the camera, hear the sounds of the street, embrace the personality of the channel).

We get no analysis of the profitable City/Much style, either, via McLuhan or anyone else. The man, not the medium, is the message here, though he won't say how he felt about being pushed out by Chum City in 2003. Former VP Denise Donlon offers a tantalizing laugh when asked about the boss's harsh management approach.

Znaimer remains a two-dimensional talking head who, for all his thinking about taking the box outside the box, has retreated to its predecessor, radio—he's recently acquired a classical music station. ▼

Stranger looks for homeland security

CAROLYN NIKODYM / carolyn@vueweekly.com

We've all had moments where we feel like an outsider, where we feel a certain disconnect to what is going on around us—even, sometimes, when we're in the midst of friends and family.



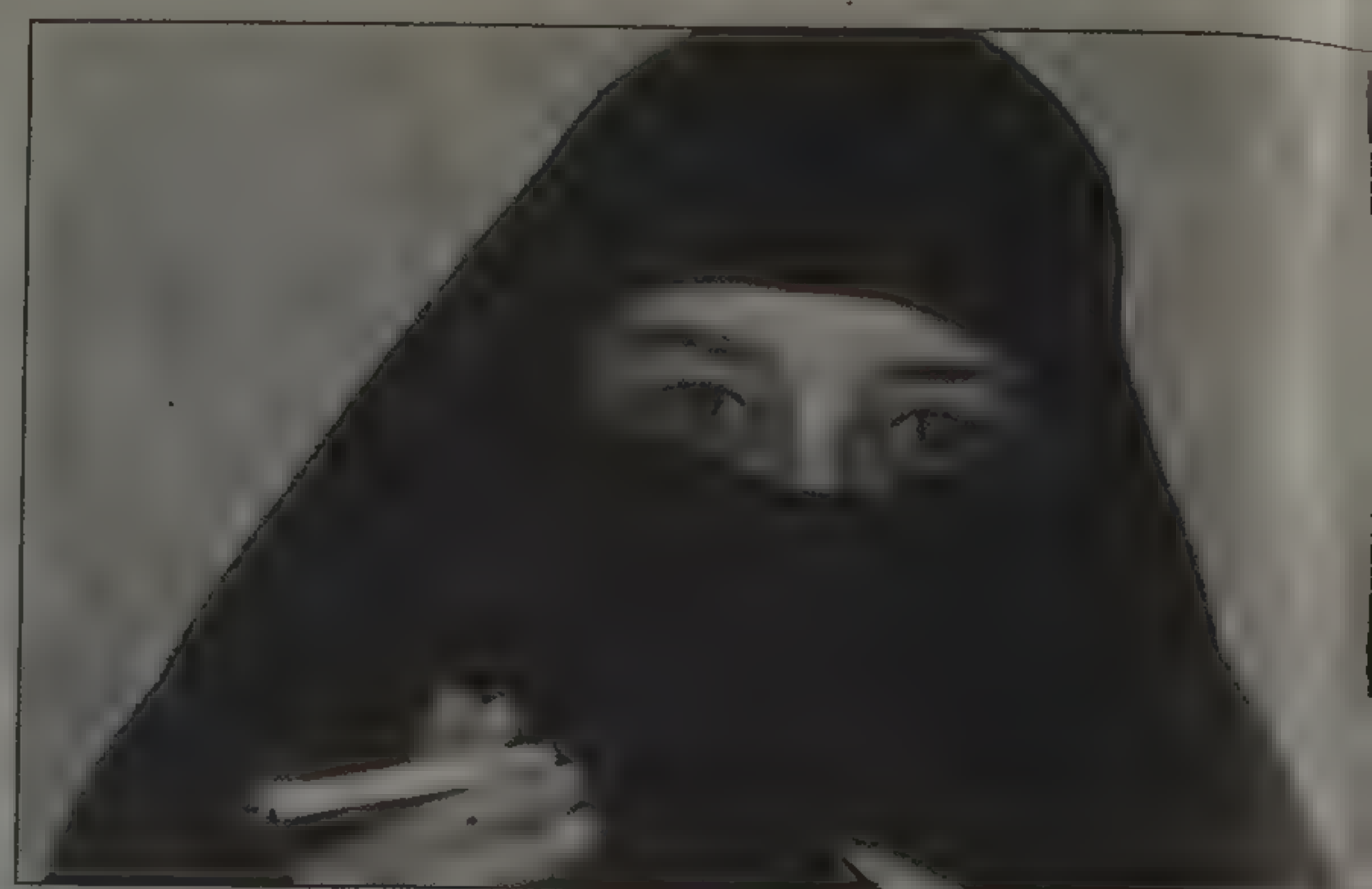
It's an interesting emotion to analyze, because after you get over the oddness that you feel, you realize how important it is to our well being to feel a connection with our surroundings. And you also realize how tenuous that connection really is—change one variable, and it can be broken.

For Iman Mersal, subject of local filmmaker Sabnam Sukhdev's *Stranger in My Own Skin* and Egyptian immigrant, that connection to the world she finds herself in is challenged on a daily basis.

The film begins in Mansura, Egypt with video footage that was shot in 1996 before Mersal left that country. Egyptian roads and vehicles are considered by the camera before they change into the streets and cars of Edmonton.

Sukhdev and Mersal made the film to probe into their quest for a new identity, for a new *raison d'être*, in their adopted countries.

MERSAL, A POET and Arabic teacher at the U of A, is a compelling subject for the fact that she has obviously spent many moments and



DOC

THU, JUN 22 (7 PM)
FAVA FRAMEWORKS:
STRANGER IN MY OWN SKIN
DIRECTED BY SABNAM SUKHDEV
STARRING IMAN MERSAL
METRO CINEMA, \$8

many cigarettes on these questions—they form a subject that she knows to her core.

The footage of her family, her wedding and her life here is woven with stunning poetry and Mersal's observations of the life she left behind.

She realizes that, while she feels like an outsider here, she had felt like one before she left her family in 1998. And when she returns for a

visit in 2003, she finds it unnerving to be treated as a foreigner. She lives as a dual outsider—both at home and when she is not at home.

For anyone who has spent time immersed in a culture and language outside of their own, *Stranger* contemplates what it means to be that outsider—where you may have the task of learning not only a new verbal language but also a whole new body language. But it also subtly considers the similarities between humans, women in particular across culture.

And Mersal's response to the difficulties of immigration on the individual have reaped answers that speak to a broader audience—one that knows what it means to feel like an outsider. ▼

Waterworld is a floater, not a sinker

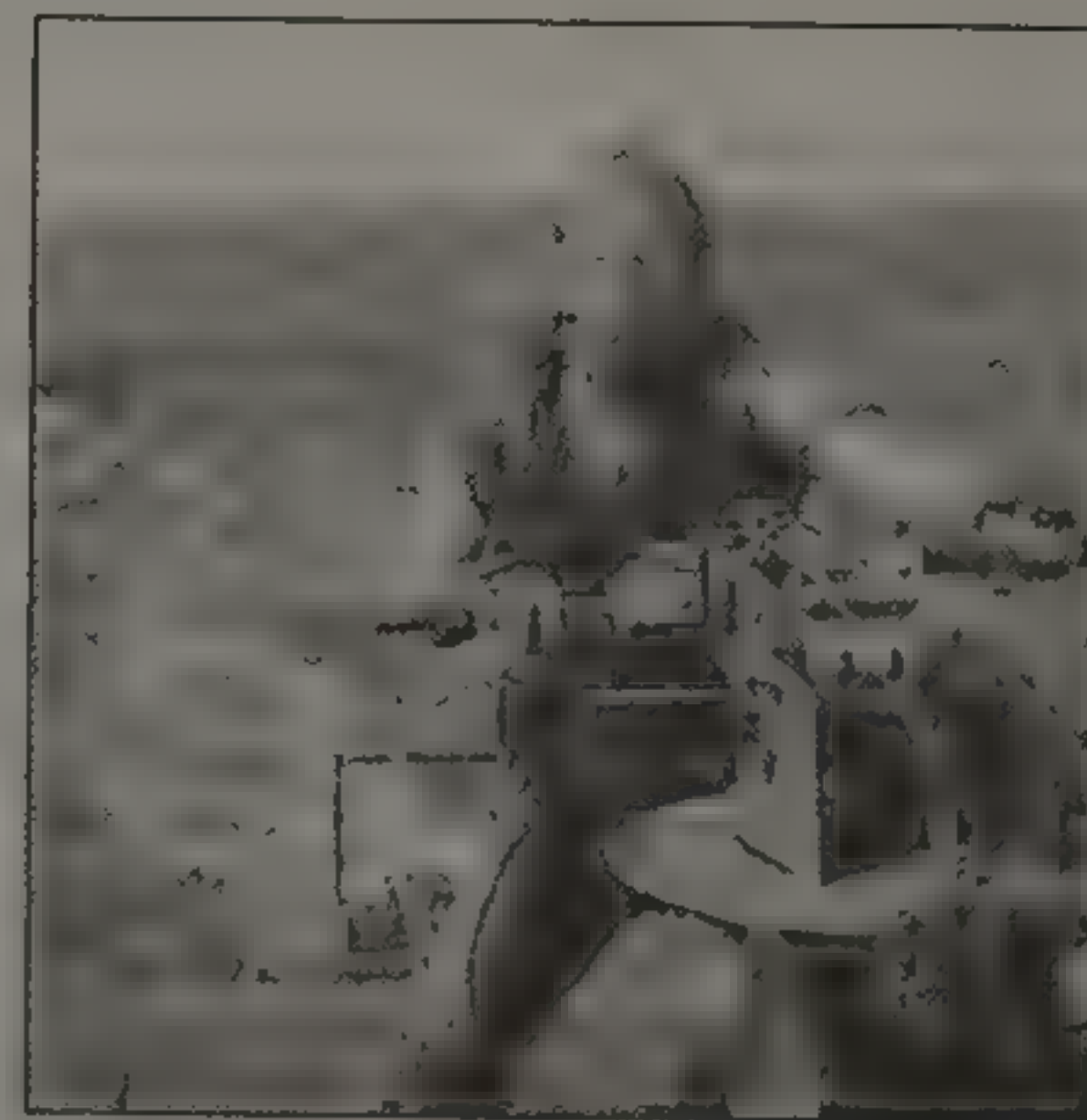
MOVIES **HERESY!**
ELLA JAMESON
ella@vueweekly.com

In Heresy!, Vue Weekly invites its film reviewers to either champion a film that everyone else thinks is trash, or to trash a film that everyone else regards as art.

Kevin Reynolds's film *Waterworld* was greatly maligned prior to its release in 1995, and then exceedingly ignored by the viewing public when it hit domestic theatres. *Waterworld* was thought of as one of Hollywood's most expensive flops, leaving critics wondering where the \$175 million budget had gone. It currently sits on thestinkers.com's list of worst 100 films of the 20th century.

Waterworld has been highly—and, in my opinion, unwarrantedly—disparaged. Overseas box office earnings were very good, and eventually the movie turned a profit, thanks primarily to its international popularity.

Road Warrior meets *Planet of the Apes* in this film set in the not-too-distant future. *Waterworld* takes viewers to a future without land, where people survive by their cunning aboard boats or on protective atolls. Bartering for everything from fresh water to vitamin-rich plants takes place when people from



different vessels meet to trade.

Star and co-producer Kevin Costner plays a character simply known as "the Mariner," a mutant with webbed feet and hidden gills. He has a certain Indiana Jones quality that makes him appealing, and his apparent indifference to mankind makes him attractively enigmatic.

THE DREAM OF "Dryland," a paradise that may or may not exist, possesses the thoughts and motives of all characters as they attempt to interpret a map tattooed on a the back of a young girl (Tina Majorino). The Deacon, capably played by Dennis Hopper, governs a clan of unruly citizens known as "the Smokers." These fetid villains kidnap the child, Enola, in hopes of finding land and

a source of more oil for their fuel rich lifestyle.

Helen (played by Jean Tripplehorn) penetrates the thick-skinned Mariner's heart and together they recover Enola in a dramatic rescue that features massive pyrotechnics.

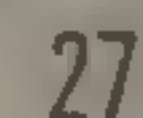
Eventually the secret of the tattoo is uncovered, and a small group of survivors is shown the way to land. Costner's character returns to sea, however, rebuffing the opportunity to develop a relationship with Helen and Enola.

Okay, so *some* of this future doesn't precisely make sense. Like, where are all the cigarettes coming from? Where do they find repair parts for those finicky Seadoos? Why, if they live in a world covered in water, don't they take a freaking bath once in a while?

And if Costner's character can design a catamaran that can raise its sails at the speed of light, why can't he master the art of collecting condensation for drinking water?

Still, it has enough action to offset these looming questions. With fantastic assault scenes that put most land-based movies to shame, *Waterworld* has something for both the science-fiction lover and the action-adventure enthusiast.

Besides, when it comes right down to it, a planet without land may not just be a movie premise; it may be very well be a prophecy. ▼



System of a Down for the count?

BRYAN CARROLL / bryan@vuwweekly.com

If lately it seems that every time you walk down Jasper Avenue you're looking at a new poster for **System of a Down**, you're onto something.

Whether it's for the double album the band decided to release in two parts spaced months apart, or for the seemingly unending tours that followed, System of a Down have been making their presence felt in Edmonton almost as much as girls with their Oilers jerseys pulled up around their ears have been lately.

System of a Down drummer John Dolmayan, who actually lived in Canada for some time after his family fled Lebanon because of civil war, explains that he and the band are always thrilled to tour in Canada.

"I lived in Toronto for four years and really enjoyed it. I love coming back," he says. "We've developed a really nice following in Canada."

That "really nice following" the band has developed must have been dismayed to learn recently that, following the band's Canadian dates and headlining tour with Ozzfest, System of a Down will be taking an indefinite hiatus to work on solo projects.

For most of the band's members, these solo projects will be of a similar

PREVIEW

SUN, JUN 25 (7 PM)
SYSTEM OF A DOWN
WITH HATEBREED, BAD ACID TRIP
REXALL PLACE, \$35.50 - \$55.50

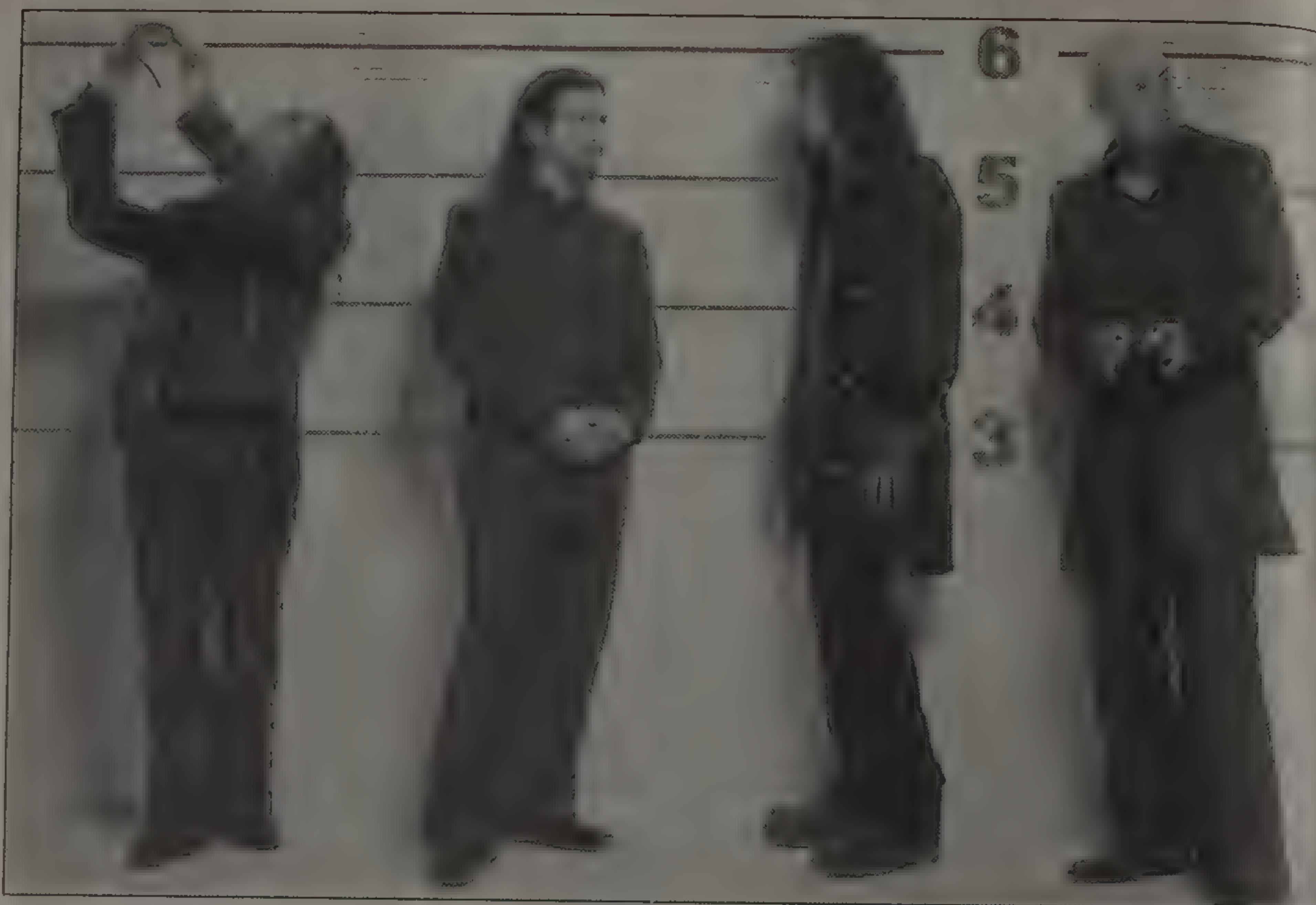
nature to their previous work; Dolmayan's project, however, is decidedly un-musical.

"I have ideas to do a small comic book-based business," explains Dolmayan, who will most likely also play drums on a few tracks of each of his bandmates solo efforts.

ON ANOTHER NON-MUSICAL topic, much ado has been made of System of a Down's Armenian ancestry and their push to have Turkey finally recognize the Armenian Genocide of 1915.

While stressing that these issues are of grave importance to the band, Dolmayan laments that "the press made a much bigger deal of us being Armenian than we ever did."

The press "couldn't explain us," he says, because System of a Down didn't totally fit in with the embarrassing nu-metal movement they were unlucky enough to be lumped in with. And when System of a Down outlasted the nu-metalheads, the Armenian connection received more ink.



"When people started asking [about our shared ethnic backgrounds]," Dolmayan explains, "our reaction was to bring up the issue of the genocide,"

in an attempt to use the press to spread their message.

Fans can expect that the band's political views, which also include a

definite anti-war/anti-Bush stance, to be on full display Sunday night, along with the heavy and intelligent music the band is known for. ▽



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JULY 20, 2006

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Still Mike Stern's guitar gently 'sings'

B, S & T ALUM TOP *CAT* AT JAZZ FEST

DAVID BERRY / david@vuweekly.com

It's hard to argue with Mike Stern's pedigree on jazz guitar. Still one of the masters of an instrument that's been slowly gaining popularity in jazz ever since the electric fusion days, Stern sharpened his pick with '70s quasi-jazzers Blood, Sweat & Tears and, perhaps slightly more impressively, as Miles Davis's guitarist during the legend's early-'80s comeback.

Since the late '80s, Stern has put out a string of ambitious and impressive albums, the most recent being *Who Let the Cats Out?*, which makes up for its "Be Sharps"-esque title with some of Stern's most accomplished guitar work to date, and picked up a few Jazz Guitarist of the Year awards from various publications along the way.

EVEN WITH HIS prestigious past, though, if he had his way, Stern says he wouldn't be a jazz guitarist at all. Despite the fact the life's been, shall we say, good to him, if he could do it all over again, he'd trade his pick in for a reed.

"I was just talking to a friend the

PREVIEW

SUN, JUN 25 (7:30 PM)
MIKE STERN BAND
AT THE YARBIRD JAZZ FESTIVAL
MACLAB THEATRE, THE CITADEL, \$40

other day, and we both agreed, if we could come back, we'd be tenors," admits Stern over the phone from his New York home. "I love horns—really, most of the other jazz players I check out aren't guitarists but horn players. I like instruments that sing, and when you listen to those great horn players, that's what they're doing, just singing into their instrument."

Strange as it sounds, it makes sense when you consider what critics have almost always said about his music: that he makes the guitar sing. Stern readily agrees with that take on his music, whether he's locked in the studio or improvising in his regular slot at New York's 55 Bar.

"I've always tried to get my guitar to sing: what I mean by that is, I try to get that airy quality, that phrasing in my strings," he explains. "I want it to be like I'm singing those lines into my guitar." ▼

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Drumheller unearths the jazz-o-saurus

TYSON KARAN / tyson@vancouver.com

Even though they've never actually visited the town, avant-garde jazz group **Drumheller** has a rather sound explanation of why they chose the home of towering, fiberglass dinosaurs and hoodoos as their namesake.

"A friend of ours actually came up with the name Drumheller," drummer Nick Fraser explains. "He told us that it would be the greatest name in the world because it has the words 'drum' and 'hell' in it. And we agreed."

Drumheller (the band) is a quintet made up of Fraser on the skins, guitarist Eric Chénau, bassist Rob Clutton, sax player Brodie West and trombonist Doug Tielli, and they are currently at the forefront of Toronto's experimental and improvisational music community, a scene that, according to some of the city's critics, is resurfacing in a big way.

"Over about the past five years, I've really noticed a change in the improv-

PREVIEW

MON, JUN 26 (7 PM)
DRUMHELLER
AT THE YAHBIRD JAZZ FESTIVAL
VARSCONA THEATRE, \$16

isational music scene in Toronto. It's growing," he says. "There's a perception right now that Toronto is a relatively conservative place, at least band wise. But there is still a lot of activity going on outside of the mainstream—[there is an] underground that people are really starting to notice."

ALTHOUGH MUCH OF the music they play during a live show is informed by on-the-spot experimentation and adaptation, Fraser says they also play a lot of "straight-ahead swing music" as well as original works that each of Drumheller's members compose themselves outside of the group, which, as Fraser explains, is also a different kind of exercise in improv-

sation.

"Even though we've sort of moved away from completely free improvisation, because there are five different composers in the band, each tune we play demands a different approach," he explains. "So the challenge we face now, as a group, is to make each tune sound like one band, one entity."

But as inaccessible, or as intimidating as their music may seem, Fraser says that the band's own special brand of modified jazz draws a varied audience, pleasing weathered jazz connoisseurs and hipsters alike.

"For sure, young people come to our shows. It's usually a younger crowd, but it's also a listening crowd some combination of people who are interested in improvised music or new jazz," he says. "And yeah, of course there are always people who are just there for the beer."

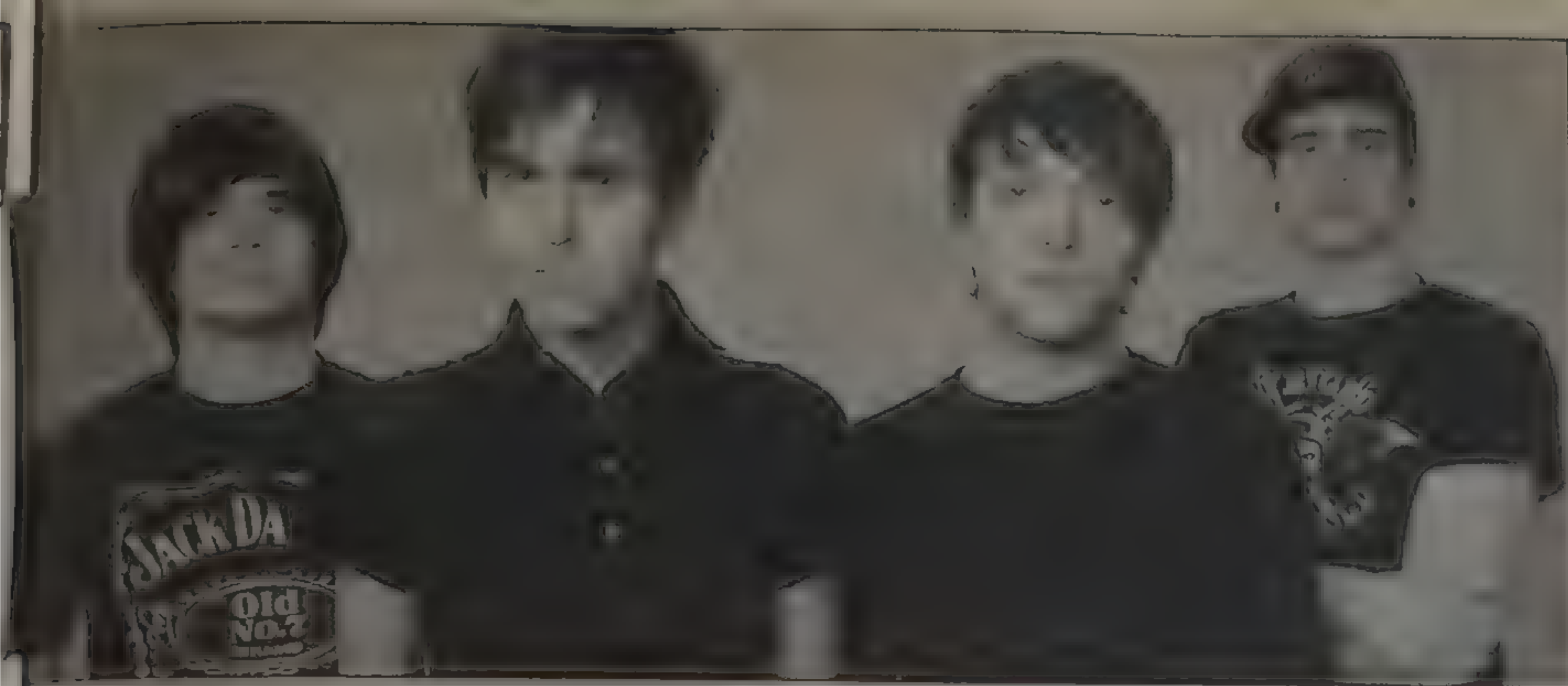
"But at least at our shows," he continues, "they'll be hearing good, interesting music with that beer." ▽

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Different branches' killed the Transit Radio star

BY RYAN CARROLL / bryan@vueweekly.com

Though it might seem like a victory to the many critical sceneries who resented its kitsch, poor sight-lines and \$25-cab-ride-from-downtown location, the loss of Red's as an all-ages venue came as a huge shock to most of this city's underage music fans.

Coming quickly on the heels of the demise of independent all-ages venue the Sharktank, the closing of Red's would have left the city without a dedicated all ages venue and at the mercy of community hall caretakers who waffle constantly over whether or not their halls are even available for rent to concert promoters.

LUCKILY, as Transit Radio drummer Malen Stuckel assures me, Red's won't be dead for very long.

"I hear they're closing down and re-opening in September as two separate rooms," he says, explaining that the rough and tumble venue portion will be separated from the family friendly bowling and games portion.

PREVIEW

MON, JUN 26 (6 PM)
TRANSIT RADIO
WITH TEN SECOND EPIC, SYDNEY,
CRY OF THE AFFLICTED
RED'S, \$8

Unfortunately for fans of Transit Radio, however, Stuckel mentions that the band may be headed towards a demise not nearly as temporary as Red's.

"It's starting to look as though this show might be one of our last shows," he admits.

"We're branching off from each

other," Stuckel explains, adding that changing musical tastes have made writing music more laborious than ever before. "We're not feeling the way we did two years ago," he says

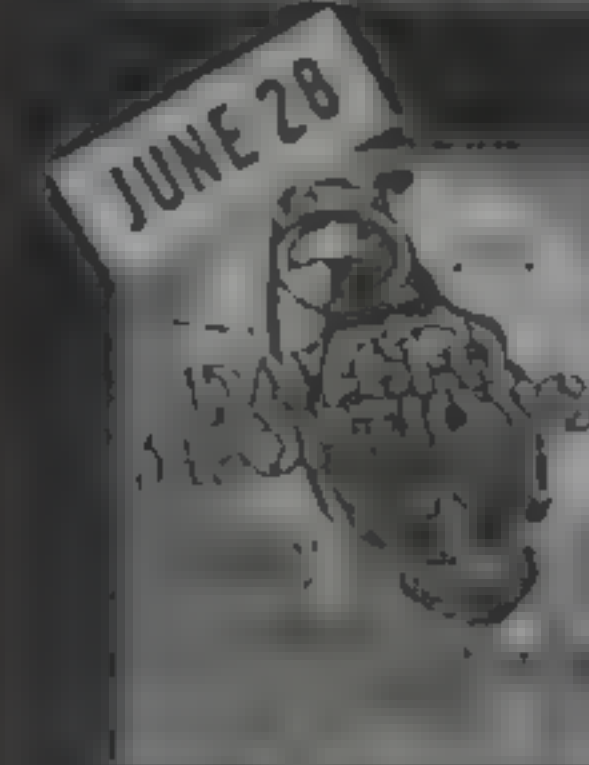
WHATEVER HAPPENS to both Red's and Transit Radio, Monday's show promises to give fans of poppy, heartfelt punk rock what they're looking for, as well as one last opportunity to party in a venue that, while it remained a disappointment in a myriad of ways, has become venerable by virtue of necessity. ▽

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LIVE AT NEW CITY



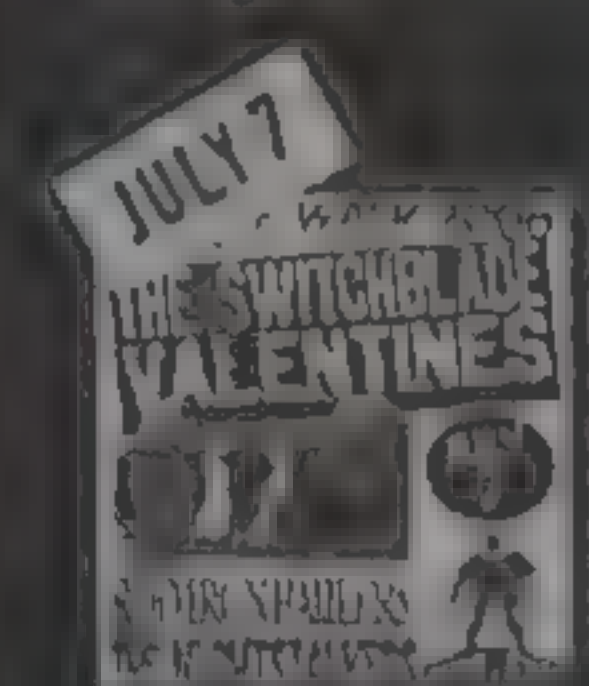
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WITH THE CITY STREETS AND
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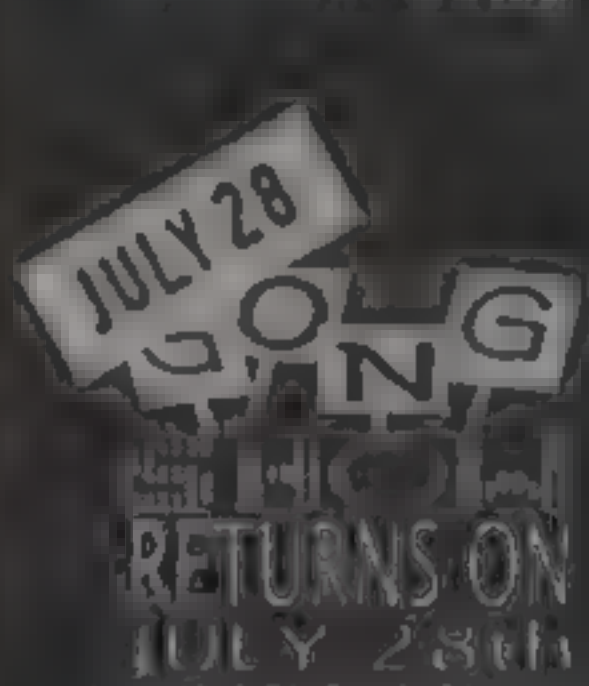
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THU LIVE MUSIC

- ATLANTIC TRAP AND GILL** Billy Wiseman
- BACKDRAUGHT PUB** Open stage
- CHRISTOPHER'S PARTY PUB** Open stage hosted by Alberta Crude 6-10pm
- DUSTER'S PUB** Jam hosted by Brian Felton
- FOUR ROOMS** Andrew Glover Trio 8pm
- JAMMERS PUB** Thursday open jam 7-11pm
- J AND R BAR AND GRILL** Open stage with The Poster Boys (pop/rock/blues), 8:30pm-12:30am
- JEKYLL AND HYDE PUB** Heatwind (pop/rock), 9:30pm
- J.J.'S** Showcase Jam, hosted by the Dr. Oxide Band, 9pm-1am
- JULIAN'S PIANO BAR** Graham's jazz favourites
- NORTH GLENORA HALL** Jam hosted by the Wild Rose Old Time Fiddlers Society, 7-10pm
- RED'S** Strippeddown Finals, no minors, 7pm (door), 8pm (show), \$8 (door)
- SIDETRACK CAFÉ** Easy Life Club, The Paper Cranes, Clementine
- URBAN LOUNGE** Vail Maker, Betty Machete, Iree (with ticket)/or \$5 (door)
- WILD WEST SALOON** Brent Lee

CLASSICAL

MEDICAL UNITED CHURCH The music of Roger Deagan: Kathryn Macintosh, Russell Whitehead, Harlan Green, Allene Hackleman, John McPherson, Ivan Mast, Chris Taylor, Scott Whetham, Matthew Howatt, Beth Leva, Sylvia Shadick-Taylor, Roxanne Classen, Nancy Steaney, John Mahon, Dan Sutherland, and Diane Persson, hosted by Bill Dummer, 7:30pm

DJS

- BILLY BOB'S LOUNGE** Escapack Entertainment
- BLACK DOG FREEHOUSE** Thump inronica with the DDK Soundsystem
- BUDDY'S** DJ Squiggles, Yohko Oh-no
- ESMERALDA'S** Big and Rich Thursday top 40, country
- FLTHY MCNASTY'S** Punk Rock Bingo with DJ S W A G
- FUNKY BUDDHA (WHYTE AVE)** Requests with DJ Damian
- GAS PUMP** Ladies Nite: Top 40/dance with DJ Christian
- GINGUR SKY** Urban Substance Thursdays Hosted by Kwame with DJ Double Up, Deesha, no minors, 10pm door \$7
- HAVANA CLUB** Urban, hip hop Reggae beats with 717 Entertainment
- HULBERT'S** Relaxing down-tempo, smooth jazz, and lounge music with DJ Frederick, 7pm
- KAS BAR** Urban House with DJ Mark Stevens, 9pm
- NEWCASTLE PUB** Students Night with DJ Odin
- NEW CITY LIQUID LOUNGE** Creative Feature: Rockabilly psychobilly, surf with DJ Seizures and Ritchie Violence, Trashetang with DJ's Naz Nomad, Beard of Bees
- OVERTIME BUBLES AND TAPROOM** SOUTH Retro to New classic rock R&B, urban and dance with DJ Mikee 9pm-2am, no cover
- RED STAR** Femme Fatale, rock, pop,

hip hop with DJ Kelly

THE ROOST Gorgeous Thursdays goth/student night with DJ Eddy, Toonflash, Dr. Lexoo Tronic, \$2 (non-member)/free (members before 10pm)/\$2 (member after 10pm)

RUM JUNGLE Student Night Great beats

WUNDERBAR In and Out with DJ Paul and Frank

FRI LIVE MUSIC

- ATLANTIC TRAP AND GILL** Billy Wiseman
- BLUE CHAIR CAFÉ** Come On In My
- BRAYO! BISTRO** Marco Claveria 9pm, part of JazzFest
- CASINO EDMONTON** The Classics (classic rock)
- CASINO THEATRE** Cockrello (blues)
- CATALYST THEATRE** Mo Lefever Quartet, 7pm, \$12, part of JazzFest
- FOUR ROOMS** Lane Amdt Trio, 9pm, part of JazzFest
- HULBERT'S** Steve Frise (guitar), Khr Matthu (bass), Ian Morris (drums); con-tempo jazz, 8pm
- JAMMERS PUB** Country/rock band, 9-2am
- JEFFREY'S CAFÉ** Rhonda Withnell (jazz), \$5, part of JazzFest
- JEKYLL AND HYDE PUB** Headwind (pop/rock), 9:30pm
- JULIAN'S PIANO BAR** Terry Jordan
- LB'S PUB** SlowBurn (Blues/Rock) 9:30pm-2am

EDMONTON CHANTE Francophone Music Festival Les McDades (Celtic), BenWah and the Athletics (folk, alt, reggae, country), and many others; 6-11pm, \$20 (daily pass, adult)/\$10 (daily pass, youth 13-17)/\$12 (evening pass, adult)/\$7 (evening pass youth 13-17)/free (child 12 and under), tickets available at TIX on the Square

EDMONTON JAZZ ORCHESTRA Littlebirds Big Band, 7:30pm, \$25, part of JazzFest

STANLEY A. MILLER LIBRARY

PREVUE / SAT, JUN 24 (8 pm) / AGNOSTIC MOUNTAIN GOSPEL CHOIR / FREEMASONS' HALL
Agnostic Mountain Gospel Choir help kick off the Works this Saturday as they ply their "folk-blues-gospel for punk rockers" sound at the Freemasons' Hall

NEW CITY LIQUID LOUNGE Leaving Juneau, City Streets, Circle Square Indecent Benefit

POWER PLANT The Miniatures, Brian Byrne, Keating, No Minors, 8pm (door) \$7 (door)

RED'S Unearth, All That Remains, Red Chord, A Life Once Lost, Walls of Jencho, If Hope Dies, ALL AGES EVENT, 6pm (door), \$25 at TicketMaster, Unionevents.com, Red's Megatunes, Blackbyrd

SECOND CLIP COFFEE COMPANY (TUDOR GLEN MARKET, ALBERTA) Enroll Zastro (jazz), 7-10pm

SIDETRACK CAFÉ Rodney DeCroo and the Killers, Rich Hope, John Gulak and the New Lougans, The Works

Festival after-party

SUN WINSTON CHURCHILL SQUARE Street Stage: Radio Vacana, Daisy Blue Groff, The Get Down, Mad Bomber Society, noon-2pm and 4-9:30pm, free

STANLEY A. MILLER LIBRARY THEATRE BARE (sound bites), 8pm, \$15 at TIX on the Square

STARLITE ROOM SOS, Simply Put, Amazona no minors, 8pm (door), \$9 (door)

LA TABLE DE RENAISSANCE Andrew Glover Trio, 9pm, part of JazzFest

TOUCH OF CLASS Larry Renn (country)

URBAN LOUNGE Love Junk (rock), \$5 (door)



PREVUE / FRI, JUN 23 / LES McDADES / EDMONTON CHANTE MUSIC FESTIVAL (Maurice-Lavallée School)
Quebecois Celtic party band Les McDades kick off Edmonton's francophone music festival.

VELVET UNDERGROUND All Star Assassins, The Real Deal, Pind, no minors, 8pm (door), \$8 (door)

WILD WEST SALOON Brent Leo

XWRECKS Mr. Lucky (blues/roots), 8pm-12, no cover

YARBIRD SUITE Michel Donato and his European Friends, 9pm, \$20, part of JazzFest

DJS

- AZUCAR LATIN NIGHTCLUB** Top 40 with Latin band and DJ Papi
- BALCON VILLAS BAR** DJ n B/house/breaks with Degreee, Phatcat, Neal K, Shortee, Sweetz and more
- CAJANTE'S** Funktion Fridays: with DJ Majess and MC Keith Dean, Nitro Sound, DJ Invinceable and Babygirl
- BAR WILD** Bar Wild Fridays
- BOOTS** Retro Disco retro dance

HAVANA CLUB Urban, hip hop Reggae beats with 717 Entertainment

LEVEL 2 LOUNGE Hypnotic Friday

ONE ON WHYTE Friday Nights, Top 40, R&B, house with People's DJ

OVERTIME BUBLES AND TAPROOM SOUTH Retro to New classic rock, R&B, urban and dance with DJ Mikee 9pm-2am, no cover

RED STAR Loaded Friday indie rock and Bnt pop with DJ Ready-made Flyboy

SAPPHIRE RESTAURANT AND LOUNGE Deep House with Friday resident DJ Luke Morrison

STOLLI'S Top 40, R&B, house with People's DJ

on the Square

NEWCASTLE PUB Freeburn

O'BRYEN'S On the Paho (Ch. Wymers, Scott Peters, 3pm, 1

RENDEZVOUS Civil Savage (Omen, Detonator (metal)

SIDETRACK CAFÉ Helv (party), The 8 Movies, The W Festival after-party

SIR WINSTON CHURCHILL SQUARE Souljah Fyah, Ben John Gulak, Ellis, noon-2pm and 9:30pm, free

STANLEY A. MILLER LIBRARY THEATRE Sound Bites (BARE), \$15 at TIX on the Square

STANLEY A. MILLER LIBRARY of Hope for Africa (Iskan Afrika, Radiovacana, 7pm (door), no minors \$15 (door) at www.thesoundradio.com, Listen Records, Earths Genera

LA TABLE DE RENAISSANCE Trio, 9pm, part of JazzFest

TOUCH OF CLASS Larry Renn (try)

URBAN LOUNGE Love Junk (door)

WILD WEST SALOON Brent

YARBIRD SUITE Quartet, 9pm, \$20, part of JazzFest

ZEEZ ON EAST AVALON and dancing every Sat, 10pm

DJS

- AZUCAR LATIN NIGHTCLUB** Top 40 with Latin band and DJ Papi
- DECADANCE** Soul Heaven, Funky house and break beats with T-Bass, Femme Funk and local guests presented by Funk Entertainment; no minors, 10pm
- ESCAPE NIGHTCLUB** Saloon House Party with Urban Music featuring Haman B and DJ Mikee
- FEVER NIGHTCLUB** Saturday Night Fever-Live to Air with 91.7 The Bounce, DJ Shocker

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ Damian

GINGUR SKY Soulout Saturday, Eskimos and Stampedeers after party with DJ Double Up, Deesha, Bee Squad, babygirl, no minors, 10pm (door), \$10 cover

LEVEL 2 LOUNGE Groovy Cuvy and guests

ONE ON WHYTE Saturday Night Top 40, R&B, house with People's DJ

RED STAR Indie rock, hip hop, rock indie rock, hip hop with S Master Loopin' the 3rd

STOLLI'S ON WHYTE Top 40, R&B house with People's DJ

SPORTSWORLD ROLLER SKATING DISCO Public skate 1-5pm, \$5, and 7pm-midnight, \$6/\$4 (rentals)

TWILIGHT AFTERHOURS A hard NRG/trance/funk with Jeff H. DTD, Big Daddy, STX, Twi

VELVET UNDERGROUND ROMP with GUMP for STOMP night no minors, 8pm (door), \$5

WUNDERBAR Bands

SUN LIVE MUSIC

ATLANTIC TRAP AND GILL Wiseman

BIG MILLER PARK Modo Trio, noon part of JazzFest

BLACK DOG FREEHOUSE Give it Up, Main Floor Funk, Motown, disco with DJ Red Dawn

BLIND PIG PUB AND GRILL Carmen's Sunday live op

CARGO AND JAMES TEA SHOPPE Open stage with Rhea March 7-11

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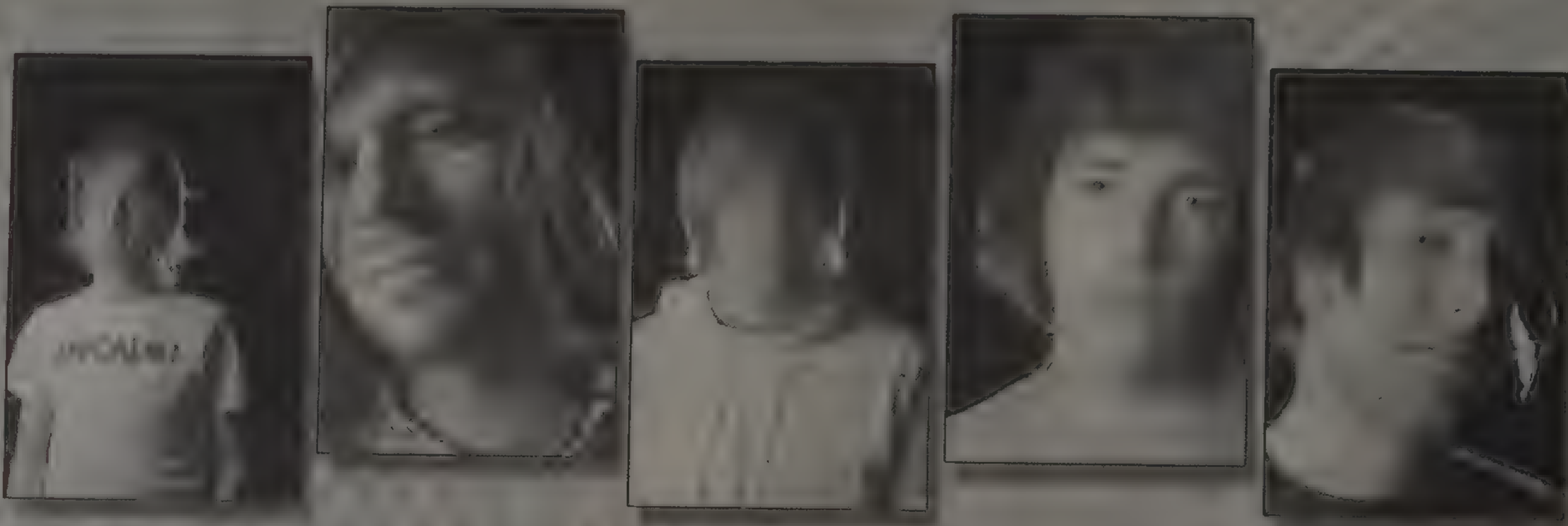
1, Plain Rd, 486-4448 • **DECADENCE** 10018-105 St, 990-1792/964-3168 • **DEWEY'S LOUNGE** Power Plant, U of A Campus, 492-3101 • **DRUID** 11606 Jasper Ave, 454-9928 • **DUSTER'S PUB** 6402-118 Ave, 474-5554 • **ESCAPE WEM**, Upper level, 444-2335 • **FESTIVAL PLACE** Telus Theatre, 100 Festival Way, Sherwood Park (449-3378) • **FEVER NIGHTCLUB** Phase 3 of WEM, 961-3117 • **FOUR ROOMS** Edmonton Centre, 102 Ave, 426-4767 • **FUNKY BUD-DHA (WHYTE AVE)** 10341-82 Ave, 433-9676 • **GAS PUMP** 10166-114 St, 488-4841 • **GINGUR SKY** 15505-118 Ave, 913-4312/953-3606 • **HALO** 10538 Jasper Ave, 432-HALO • **HAVANA CLUB** 10220-103 St, 423-7707 • **HOMEGROWN SOUL SHACK** 8102, 10324-82 Ave, 989-7009 • **HONEST MUR'S BAR AND GRILL** 8936-82 Ave, 463-6397 • **HORIZON STAGE** 1001 Calahoo Rd, Spruce Grove, 962-8995 • **HULBERT'S** 7601-115 St, (436-1161) • **JAMMERS PUB** 11948-127 Ave, 451-8779 • **J AND R BAR AND GRILL** 4003-106 St, 436-4403 • **JEFFREY'S CAFE AND WINE BAR** 9640-142 St, 451-8890 • **JEKYLL AND HYDE** 10610-106 Ave, 426-5381 • **J.J.'S PUB** 13160-118 Ave, 489-7462 • **J.P. RANCH SALOON** Jasper Place Hotel, 15326 Stony Plain Rd, 436-6768 • **JUBILEE AUDITORIUM** 11455-87 Ave, 427-2760 • **JULIAN'S PIANO BAR** Chateau Louis Hotel, 11727 Kingsway Ave, 732-4563 • **KAS BAR** 10444-82 Ave, 433-6768 • **KINGSKNIGHT PUB** 9221-34 Ave, 433-2599 • **L.B.'S PUB** 23 Akins Dr, St. Albert, 460-9100 • **LEGENDS PUB** 6104-172 St, 481-2786 • **LEVEL 2 LOUNGE** 11807 Jasper Ave, 2nd Fl, 447-4495 • **METRO CLUB AND BILLIARDS** 10250-106 St, 990-0704 • **NEWCASTLE PUB** 6108-90 Ave, 490-1999 • **NEW CITY LK-WID LOUNGE** 10081 Jasper Ave, 413-4578 • **NEW CITY SUBURBS** 10081 Jasper Ave, downstairs, 413-4578 • **NEW YORK BAGEL CAFE** 8430 Gateway Blvd, 432-2003 • **NORTH GLENORA COMMUNITY LEAGUE** 13535-109A Ave, 457-9417 • **O'BRYNE'S** 10616-82 Ave, 414-6766 • **ONE ON WHYTE** 10544-82 Ave, 437-7699 • **OVERTIME BOILER AND TAPROOM** South Whitemud Crossing, 106 St, 485-1717 • **PLEASANTVIEW COMMUNITY HALL** 10860-57 Ave, 474-5270 • **POWER PLANT U of A Campus**, 492-3101 • **QUEEN ALEXANDRA HALL** 10425 University Ave, 499-1271 • **RATT (ROOM AT THE TOP)** 7th Fl, 7777 Union Building U of A Campus, 492-2153 • **RED'S WEM Phase II** 481-6420 • **RED STAR** 10534 Jasper Ave, 429-0525 • **RENDEZVOUS** 10103-110 St, 444-1822 • **RIGOLETTO'S CAFE** 10068-108 St, 429-0701 • **THE ROOST** 10345-104 St, 426-3150 • **ROSEBOWL** 10111-117 St, 482-2589 • **ROSSDALE HALL** 10135-96 Ave, 429-3624 • **RUM JUNGLE** Phase 2, upper level, WEM, 488-9494 • **SAPPHIRE RESTAURANT AND LOUNGE** 10416 Whyte Ave, 437-0231/110-1625 • **SAVOY** 10401-82 Ave, 438-0373 • **SIDETRACK CAFE** 10238-104 St, 421-1328 • **SPORTSWORLD INLINE AND ROLLER DISCO** 13710-104 St, 472-6336 • **STANDARD** 6107-104 St, 438-2582 • **STARLITE ROOM** 10030-102 St, 428-1099 • **STOLLI'S** 2nd floor, 10368 Whyte Ave, 437-2293 • **STONE-HOUSE PUB** 11012 Jasper Ave, 420-0448 • **TAPHOUSE** 9020 McKenney Ave, St. Albert, 458-0860 • **TOUCH OF CLASS** Chateau Louis Hotel, 11727 Kingsway, 452-7770 • **TWILIGHT AFTERHOUS** 10018-105 St • **URBAN LOUNGE** 8111-105 St, 439-3388 • **VELVET UNDERGROUND** 10030-102 St (downstairs), 428-1099 • **WILD WEST SALOON** 12912-50 St, 476-3388 • **WINSPEAKS** 1043-50 St, 466-8069 • **Y AFTERHOUS** 10028-102 St, 994-3256, 441-13915-115 Ave, 436-1554 • **WUNDERBAR** 8120-11 St, 436-5586 • **XWRECKS** 10143-50 St, 466-8069 • **Y AFTERHOUS** 10028-102 St, 994-3256, www.yafterho.us.com • **YARDBIRD SUITE** 10203-86 Ave, 432-0428 • **YESTERDAYS** Pub 112, 205 Carnegie Dr, St. Albert, 459-0295

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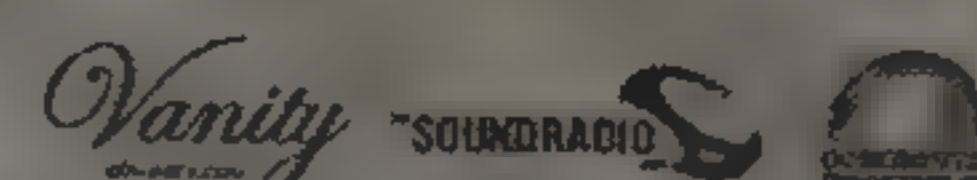
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JUNE 28

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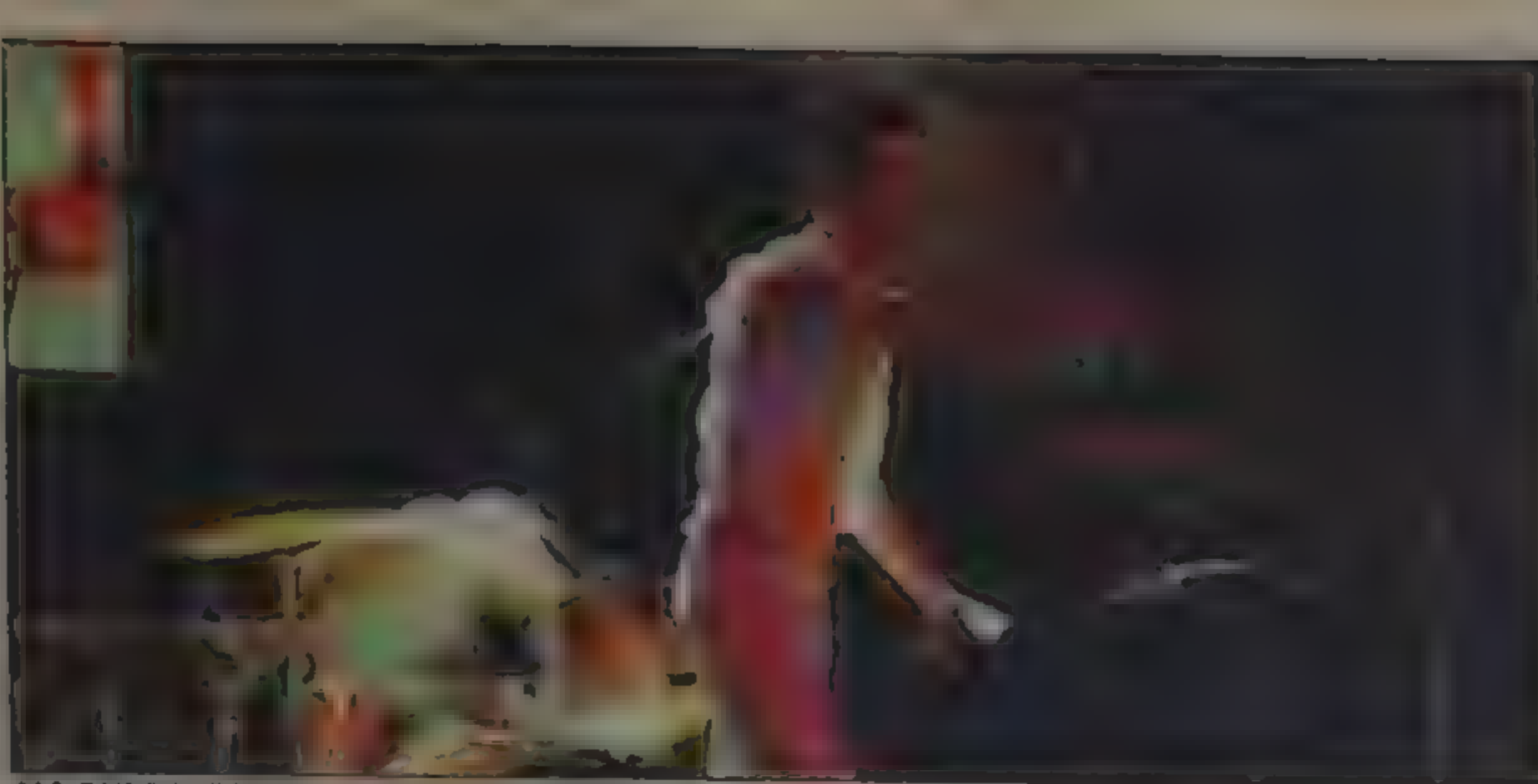
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DIETZCHE V. & THE ABOMINABLE SNOWMAN / EL MOCAMBO



TWIN FANGS / REVERB

And about all those parties ...

It is more than a little disingenuous to try to characterize a weekend spent at North by Northeast as a "business trip." Sure, there is business being done—publicists, talent scouts, record company weasels, journalists and, of course, musicians are all "making contacts" or whatever it is that they told whoever paid for their plane ticket they were going to be doing—but this "business" was generally being conducted more so on dancefloors than in offices.

This takes a little getting used to—it is, at first, a little frustrating to spend an entire afternoon trying in vain to track down a publicist only to have her run into you (literally; my jacket smelt like vodka-Red Bull for the rest of the conference) later in the evening at the club, for example—but once your sleeping patterns (not to mention your liver) adjust, it becomes obvious that all that "networking" you told your boss you'd be doing can be accomplished much more elegantly over drinks than email.

Admittedly, though, it's a little hard to stay on message in this kind of environment. While at a bash the Bovine Sex Club on Queen Street (the entertainment for which was provided by the somewhat embarrassing glam metal chansonnier Robin Black, known more as of late for his stint as a bitchy judge on MuchMusic's VJ Search than for his, um, "music"), I was accosted by a few members of a small up-and-coming Halifax band who were looking for some press when the roll through Edmonton.

As persistent as the young self-promoters were, though, they quickly lost interest in their own band once the bassist from a certain wildly successful southern Ontario pop-punk foursome, upon hearing that I was from "out West," came over to discuss with keen interest the wild disparity in the prices of various intoxicating substances between Toronto and Edmonton (without going into too much detail, \$100 in the T-dot buys you what you can get for around \$60 here).

I found the music—and, on a possibly related note, the rates—to be more favourable at the semi-underground warehouse party that served as NXNE's unofficial closing night bash. MSTRKRFT and Shit Robot provided the tunes, while a ironically-mulleted and Members' Only-jacketed club promoter reassured attendees that the dancing, liquor service, indoor smoking and the ingestion by various means of whatever else anyone happened to have brought with them (or purchased from the many young men wandering through the crowd repeatedly asking "You guys cool? You guys need anything? You all good?") would all be fair game until at least 8 a.m., as the police had been placated and the DJs had been medicated.

"Everything going on here is illegal," he smirked. "But don't worry—this isn't Alberta." —ROSS MOROZ / canadawire.com

Local bands rock centre of the universe

NXNE GIVES E-TOWN ACTS A CHANCE TO BREAK THE WEST-OF-WINNIPEG BARRIER

BRYAN CARROLL / bryan@vancouverweekly.com

Being a journalist at Canada's biggest indie music festival is a pretty sweet gig. The endless parties, live music and copious amounts of alcohol (not to mention enough free corn chips from ubiquitous event sponsor Doritos to turn you off of that powdery cheese stuff forever) make it easily worth spending a long weekend in the Big Smoke.

The bashes and schmoozing aside, however, this festival is about the music, and the Edmonton artists in attendance had an excellent opportunity to impress music industry big wigs and the cognoscenti alike, especially in the wake of increasing national media coverage of our local scene.

But is it worth it? That is, does an impressive engagement at NXNE translate into recognition and success for a small band? Or is it just, well, a big party at your record company's expense?

"[Going to NXNE] is always kind of a gamble," explains Dan Carlyle, aka Dietzche V & the Abominable Snowman bassist Vis-a-Vis. "You can't be naive and think a suit from

REVUE

JUN 9-11, 2006

NORTH BY NORTHEAST

WITH TUPELO HONEY, RED SHAG CARPET, MURDER CITY SPARROWS, ALL PURPOSE VOLTAGE HEROES, DIETZCHE V & THE ABOMINABLE SNOWMAN, TWIN FANGS

Geffen Records will say "Sign on the dotted line."

This sentiment is echoed by Rectangle Records boss Mike Scorgie, who watched his bands All Purpose Voltage Heroes and Twin Fangs perform at a dedicated label showcase.

"It's baby steps," he admits. "I made some contacts, and there is some interest in the label, but as far as concrete deals, there was nothing."

Dan Davidson of Tupelo Honey, meanwhile, took a somewhat more optimistic viewpoint. "[Festivals] are always really good; you've got so many promoters, label reps and A & R guys there—there's even clothing sponsors," he enthuses, although he qualifies his optimism by saying, "It's not like we were expecting to get a million dollars thrown at us."

BUT WHILE NXNE wasn't able to propel any E-town rockers to international

superstardom, some more immediate advantages can be gained from participating in these kinds of events.

Scorgie points towards Western Canadian bands breaking into the elusive national market as one such perk. Relatively unknown outside their west-of-Winnipeg stomping grounds, Western Canadian acts can be a hard sell out East, and NXNE gives them a leg up and a little bit of exposure, which they can use to their advantage when booking subsequent tours.

Carlyle mentions DVAS's invitation to the Pop Montreal festival as something the band can concretely connect to their NXNE performance, while Tupelo Honey's Davidson sees the festival as a way to re-connect with the agents and reps his band is already working with. "We're trying to show them the growth of the band," he says.

But the festival can't be all about building blocks, baby steps and planning for the future, can it? There has to be something that draws the bands back to T O year after year, right?

"THERE ARE LOTS of great parties," Scorgie admits, singling out EMI's schmooze-fest as probably the best,

situated as it was on a rooftop overlooking Lake Ontario. Carlyle couldn't be at as many parties as he would have liked due to band rehearsals, but did catch rare shows by veteran punks Television and the Buzzcocks, while Davidson, on the other hand, spent most of his time checking out bands who he hadn't heard of, but whose names sounded cool.

"There was a band called 'Holy Fuck,'" he raves, "which is about the best band name ever."

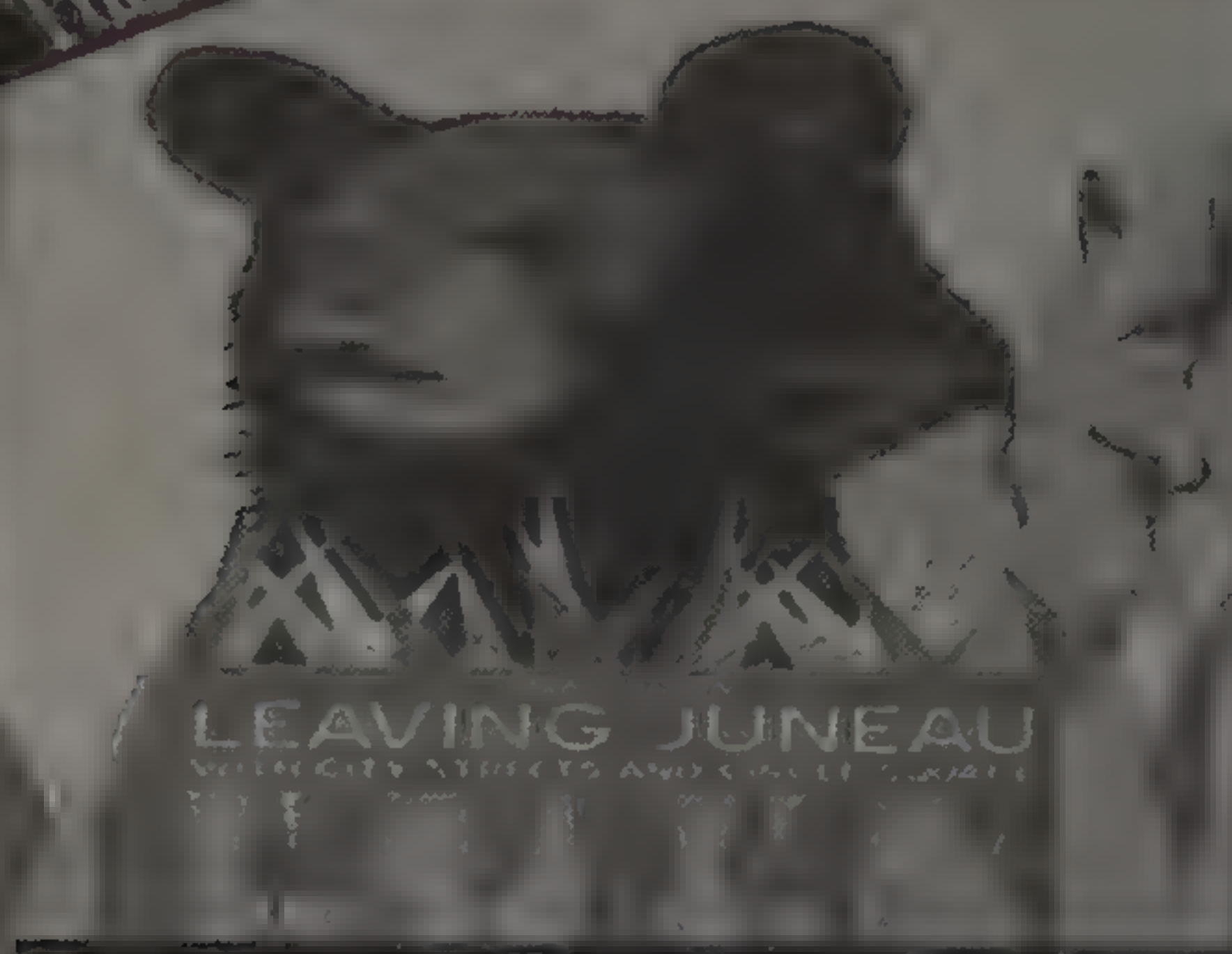
Among the Edmonton contingent at this year's event, the general consensus is that NXNE (and similar festivals such as Canadian Music Week and Austin, Texas's South by Southwest) is certainly beneficial to a band's gradual climb up the ladder (and, you know, a good time), but its effectiveness can be a little overblown by the journalists who cover them and the organizers who promote them.

When the hype machine goes into full gear, it can be hard to stop, but it's still fun to be a part of, even if it is mostly imaginary.

"I spent way too much money on nothing," Carlyle agrees, "but it was worth it." ▽

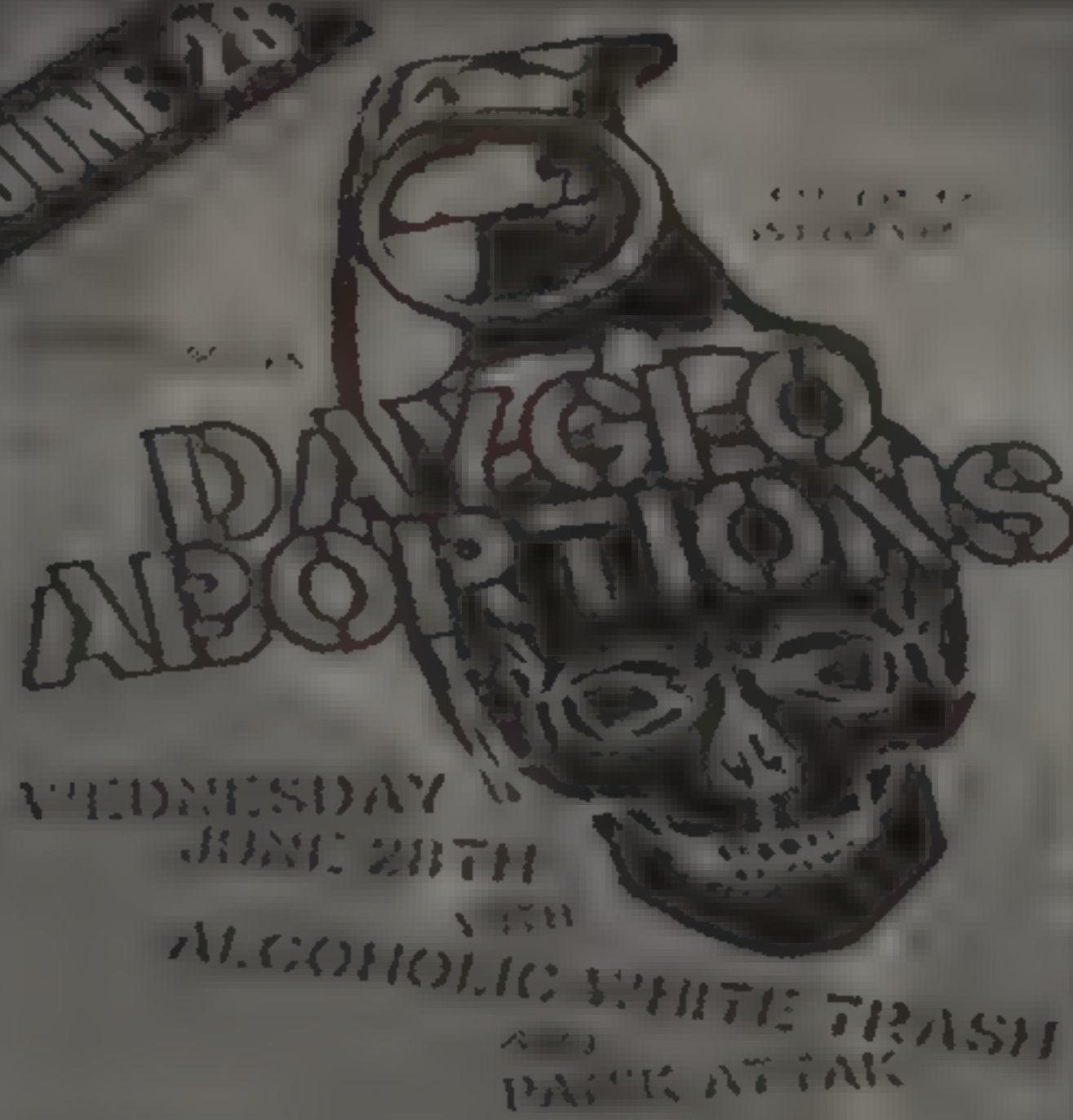
LIVE AT NEW CITY THIS SUMMER

This Friday!!



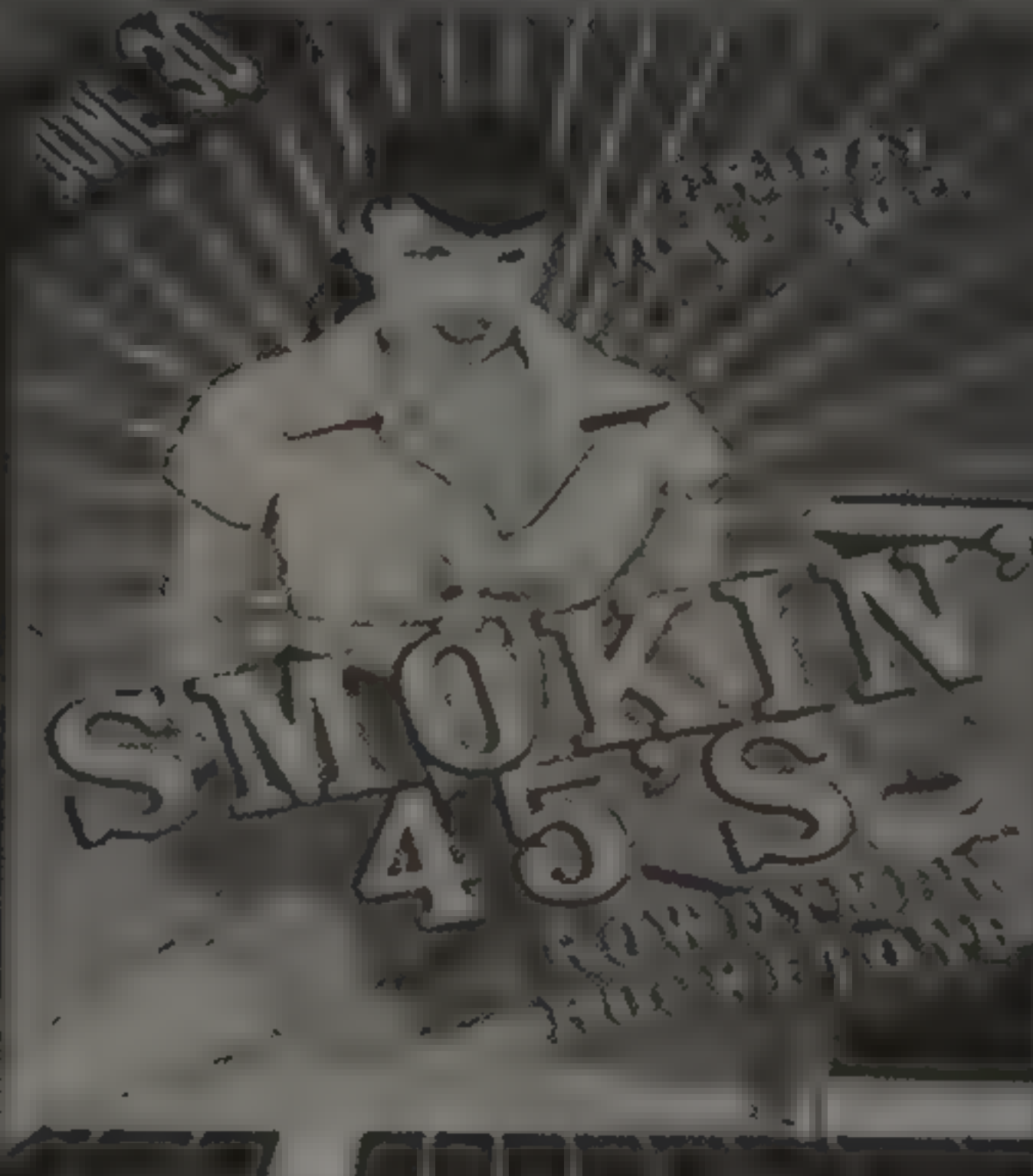
June 23rd
Leaving Juneau
with City Streets & Circle Square

JUNE 28



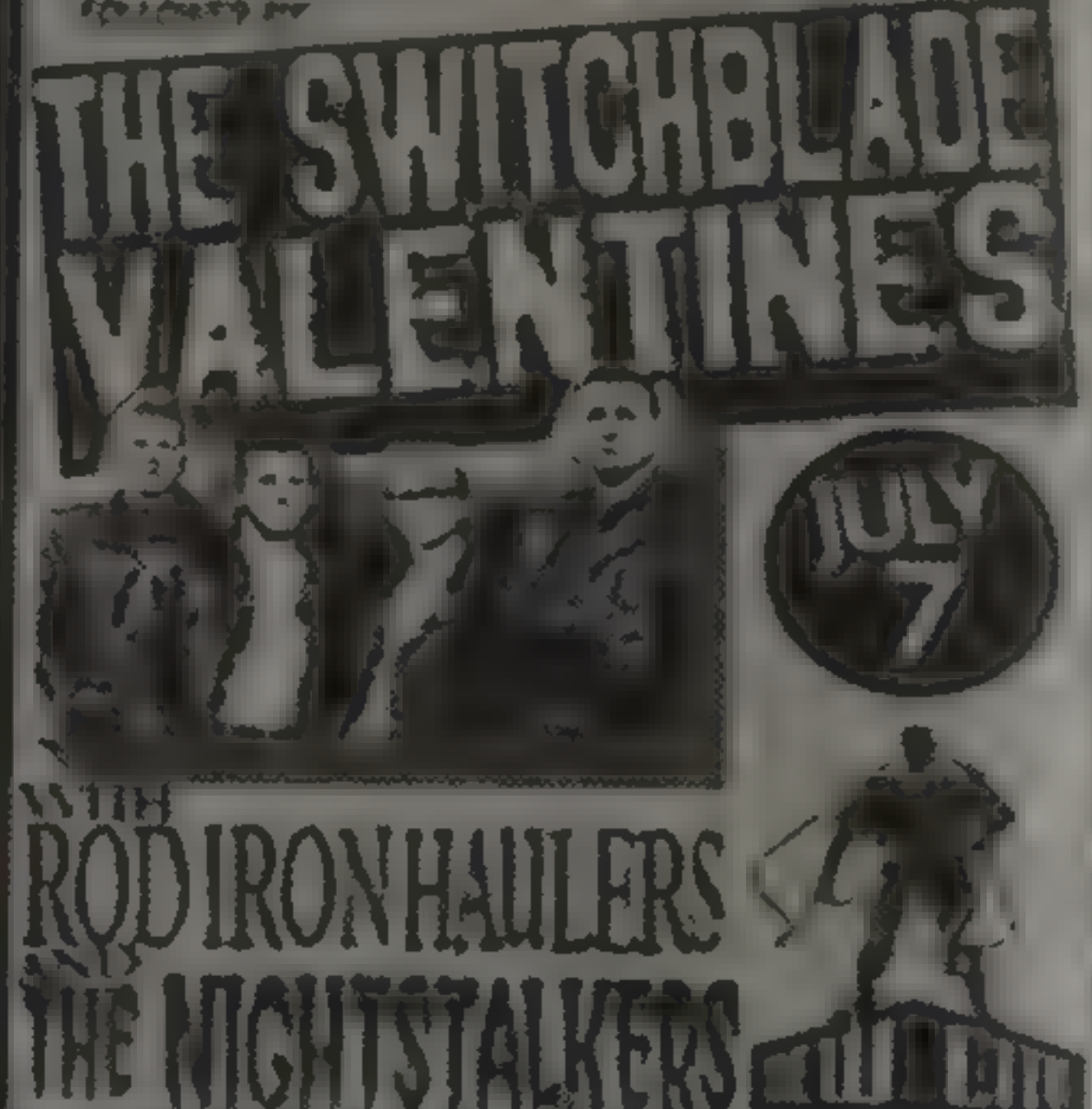
Dayglo Abortions
with Alcoholic White Trash
& Panik Attack

JUNE 30



the Smokin' 45's
Rowdy men
Rocketone

ZOMBIE WALK 2006



Switchblade Valentines
Rod Iron Haulers
the Nightstalkers

FRIDAY JULY 21st

AGENT ORANGE

H
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NEW CITY PRESENTS...

ZOMBIE WALK #1

JULY 7

THE GONG

RETURNS ON
JULY 28th

FOR SCHEDULE CONTACT THE GONG AT THE GONG.COM

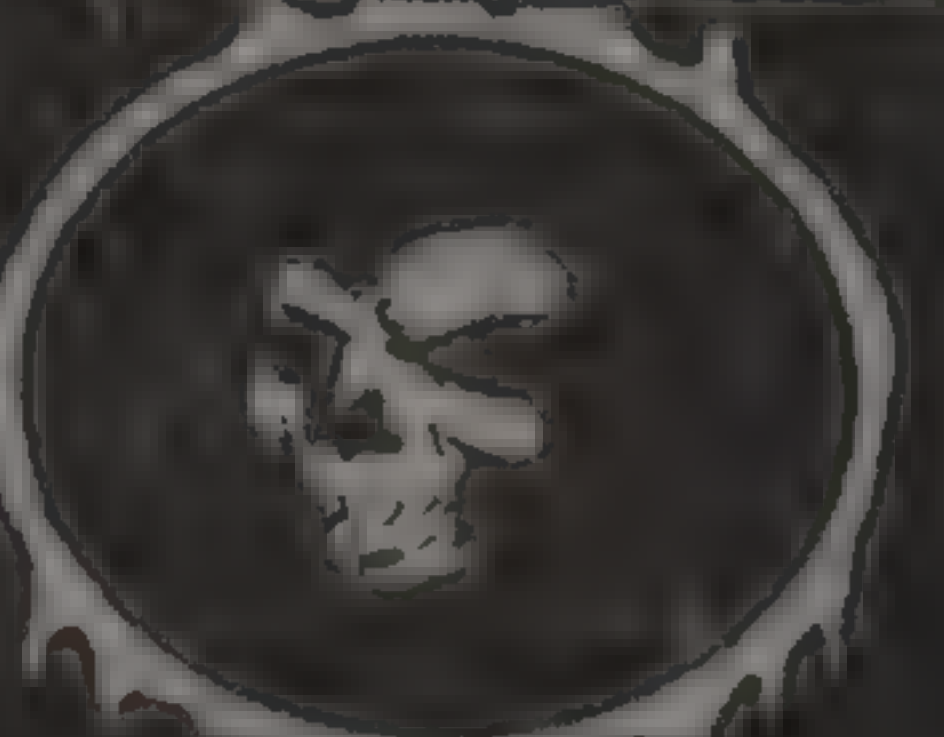
DIY WEDNESDAYS

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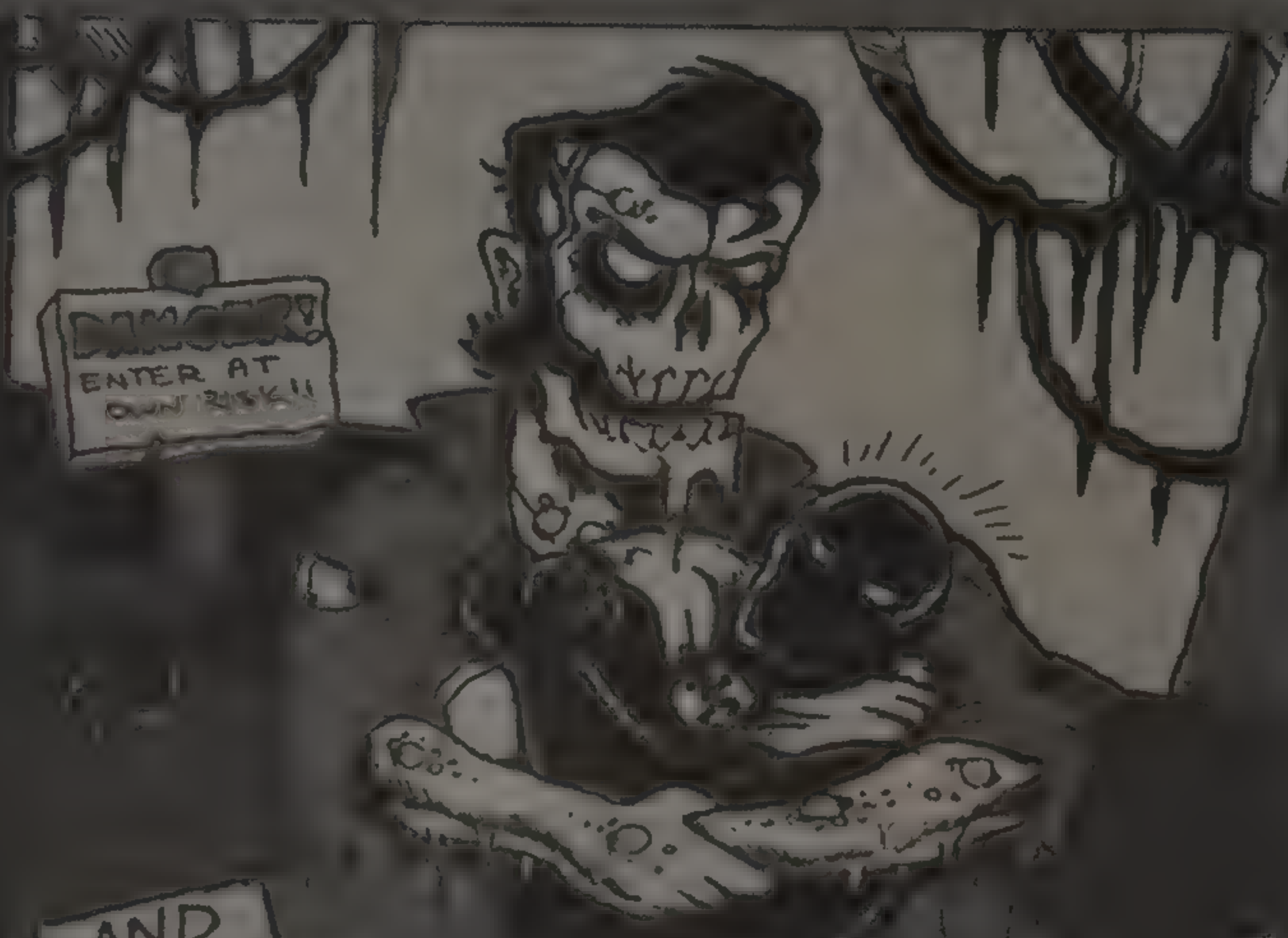
FEATURING..



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Counterrevolutionaries enjoy the release of their *Afterbirth*

BY MIMMO / eden@vancouverweekly.com

The road is calling out loudly to the **Counterrevolutionaries**. The six-year-old Vancouver-based band hasn't been out on tour for a couple of years now, and the members are all chomping at the bit to get going in support of their brand spanking new EP, *The Afterbirth of the Cool*.

Earlier Counterrevolutionaries releases found the band augmenting their sound with guests like Vancouver trumpeter Shaun Brodie, but the new disc leaves the horns behind and allows the band members to try out the new things.

"It's a bunch of songs that are different from our usual stuff," bassist Jo Darling explains. "I'm usually playing bass, but I'm doing mostly guitar on this. It's just kind of songs that didn't really fit on other albums, but we wanted to put out there."

The songs aren't the only things

PREVIEW

THU, JUN 29 (9 PM)
COUNTERREVOLUTIONARIES
WITH DEVONDER, BETTY MACHETE
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that the band is doing differently. When it comes to the physical packaging of their albums, the musicians take a much more labour-intensive approach than most groups, doing everything themselves, from the printing right down to the packaging.

"I'm actually folding the CD packages right now," Darling laughs. "Somebody called us the origami guys, because we build our CD cases out of paper and fold them all up instead of going with the conventional jewel case. We silk screened this one, which was really fun, because I've always wanted to try that."

Darling says that, even with the extra work involved, their approach is

well worth the occasional disappointment of missing out on a sunny day.

"We get to do a bunch of other creative things other than just music," she says, adding that it's nice for the fans, too, since they get something that the band members have actually had their hands on

throughout the project.

AS EXCITED AS the band is about the EP, though, they're already eyeing their next full-length release, looking at the upcoming tour through Alberta as an opportunity to prepare for the recording sessions for the next disc.

"We've got a few songs recorded already," Darling admits. "When we get back from this little tour, we're going to try to nail the rest of them. We record them live in our studio, so we figure we'll be pretty dialed in at the end of the tour and we'll just lay them down." ▽



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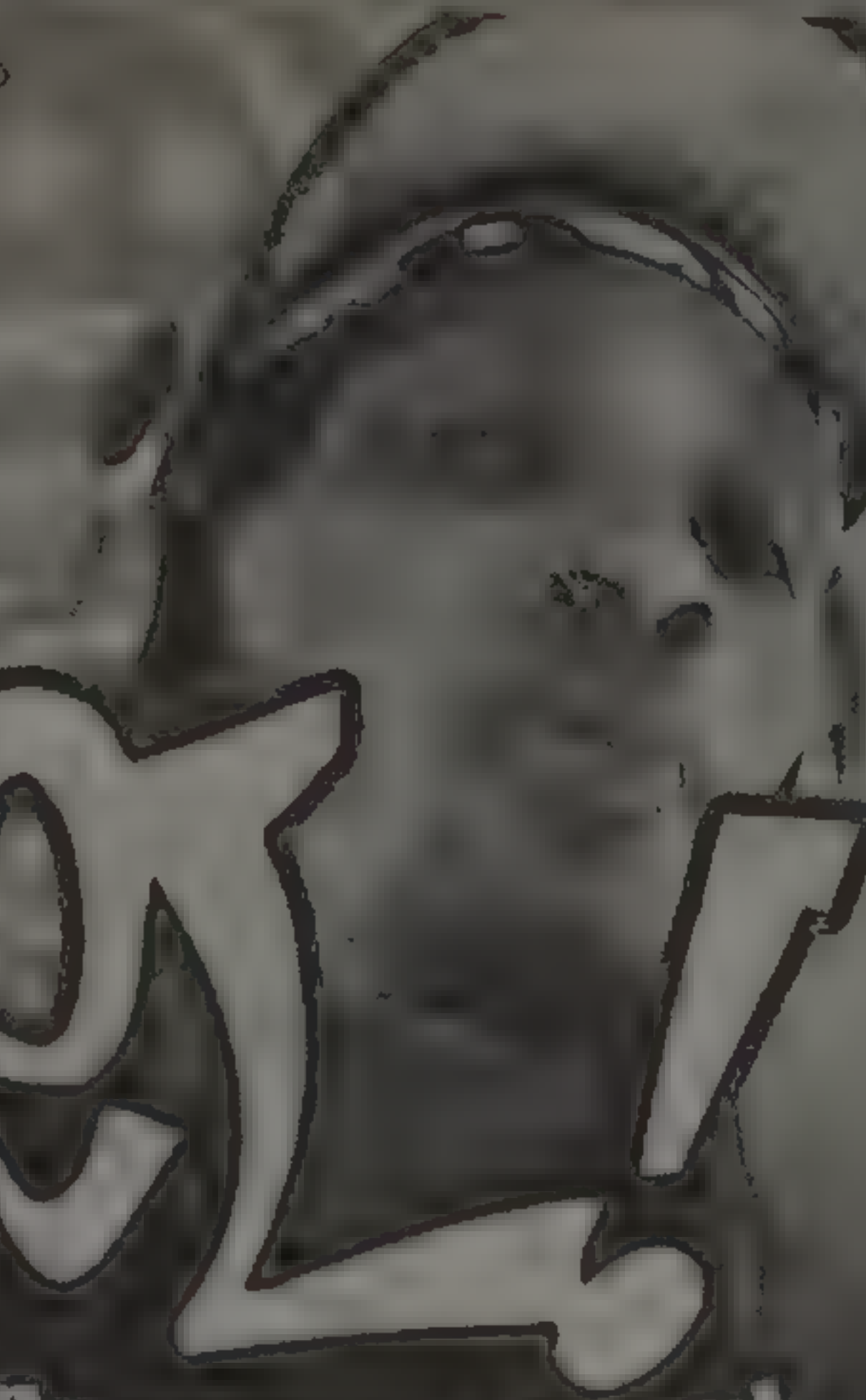
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JULY 26

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REVUE / WED, JUN 14 / THE PERPETRATORS / SIDETRACK CAFE An Oilers victory over the Hurricanes meant that a good chunk of the Sidetrack's patrons spilled out of the bar and headed towards Whyte Avenue before the Perpetrators took the stage last Wednesday night. While it's a shame that more people didn't stick around for the music, the atmosphere of a half-empty bar only added to the roadhouse feel of the Perps' gritty sound. Whether it was a slow burning blues number or a jumping rock 'n' roll tune, the trio were intent on wringing every last drop of emotion out of their instruments, kicking the hell out of the music along the way. If the Perps can generate as much energy as they did with so few people in attendance, then they're sure to be positively brutal once the word spreads and they have a larger crowd to feed off of next time they roll through town. —EDEN MUNRO / eden@vuweekly.com



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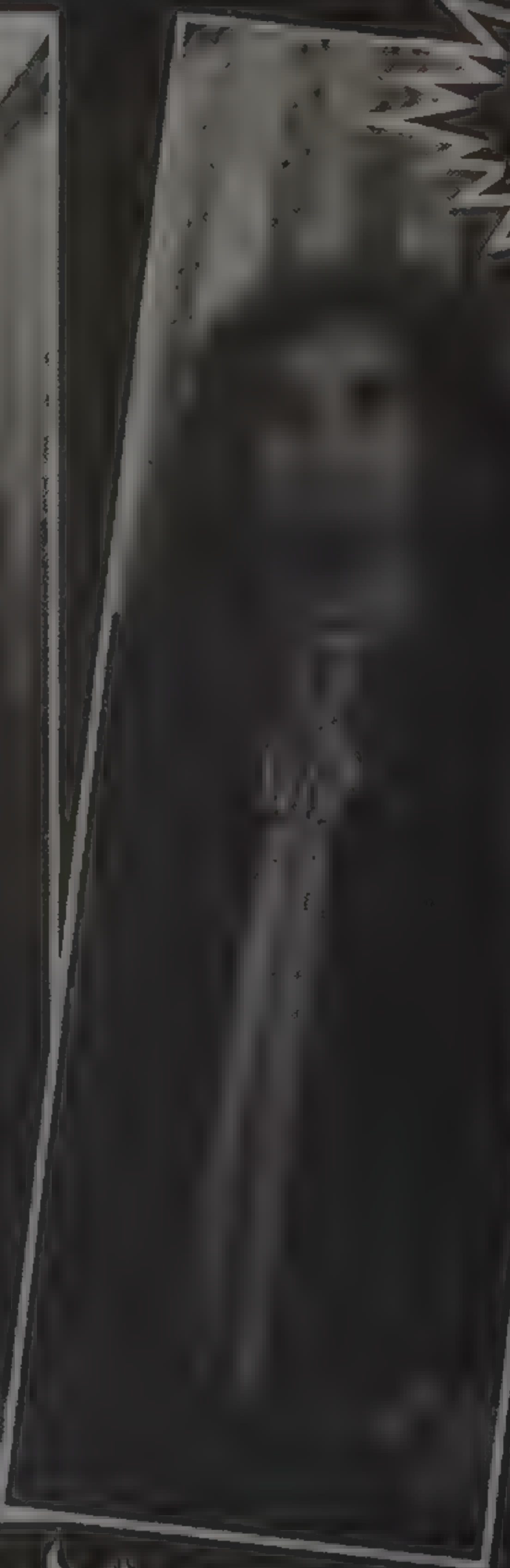
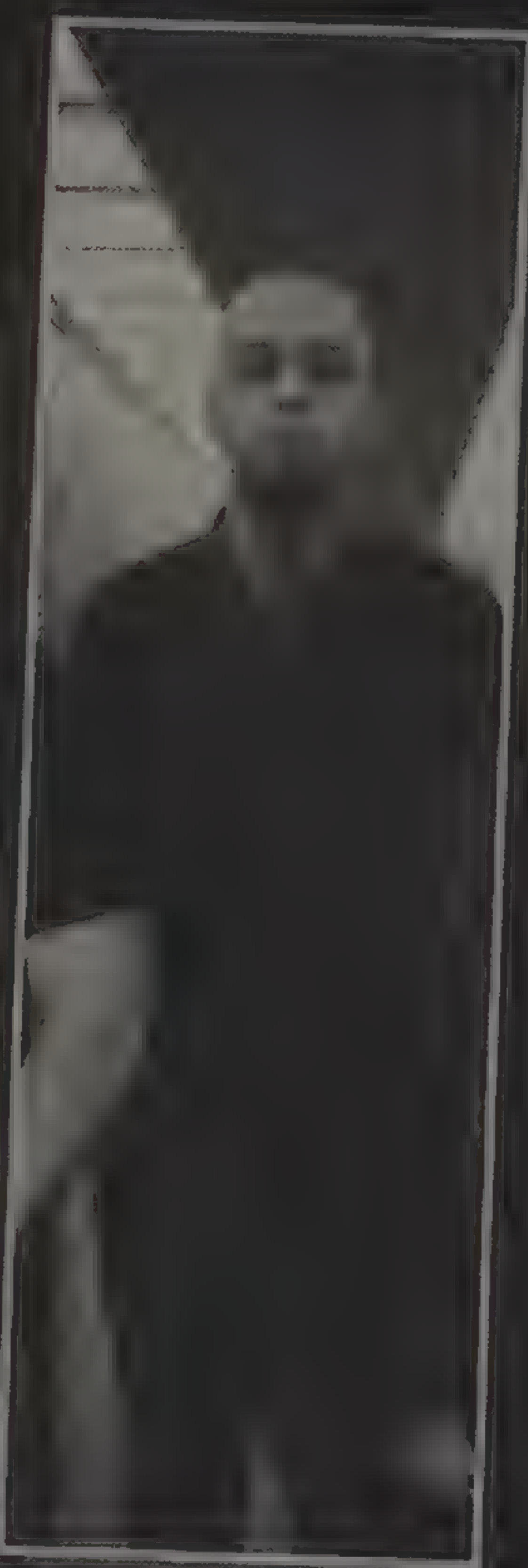
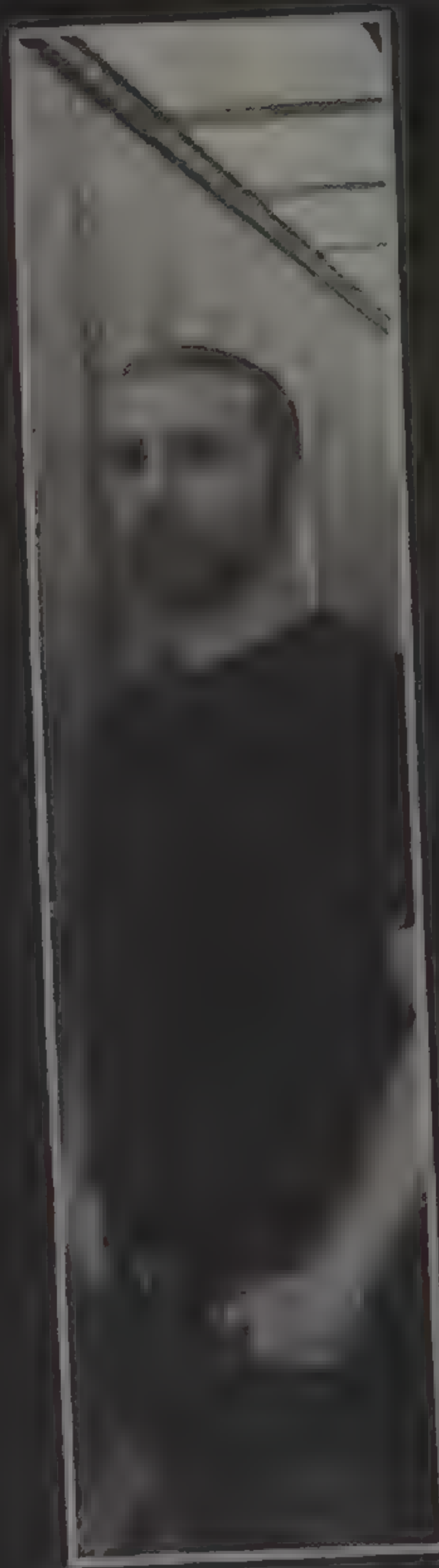
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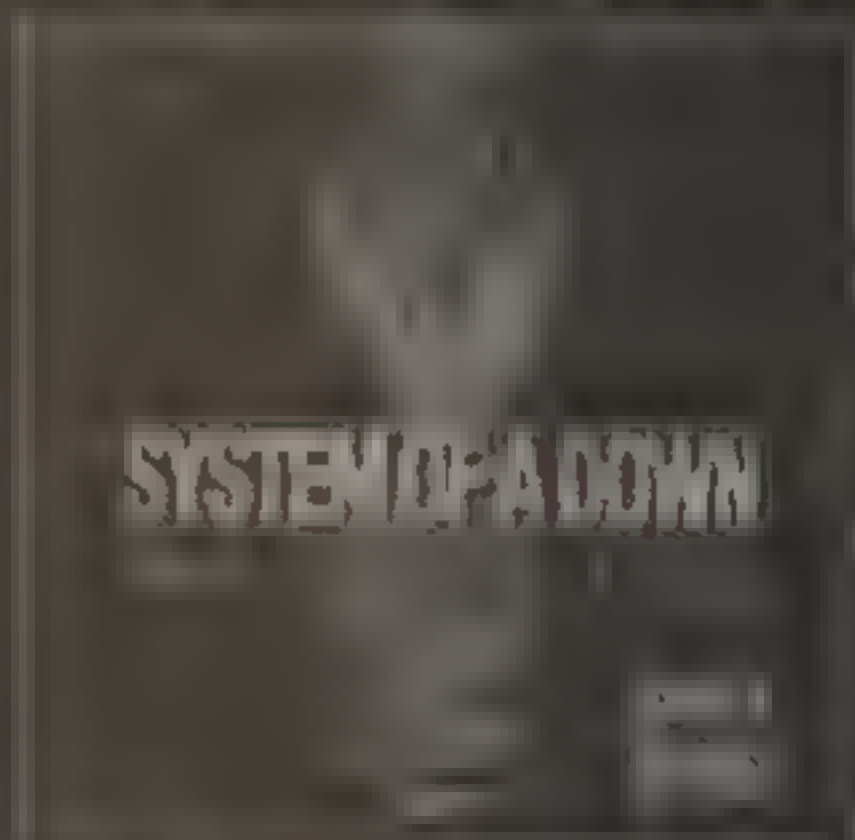
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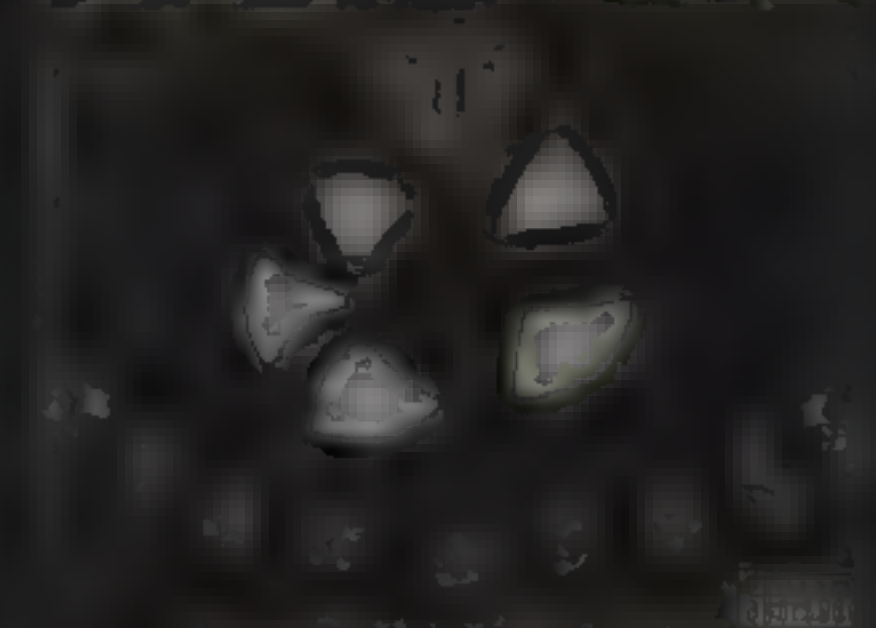


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IN STORES NOW

BESTEST OF EDMONTON



JULY 6 2006

For the fourth year, Vue Weekly presents our Bestest of Edmonton issue. Unlike other Best-Of issues, The Bestest of Edmonton issue is all about celebrating the quirky, idiosyncratic, unadvertised parts of our great city. At this moment, our writers and editors are hard at work compiling dozens upon dozens of entries that'll reveal a cross section of Edmonton you've never seen before. We want your input. Mail, email or fax your thoughts on the categories listed below. We will publish the most creative answers we receive (before June 29) in our Bestest of Edmonton July 6 issue.

Email us at bestest@vueweekly.com, fax to 780-426-2889, mail to Vue Weekly 10303-108 St Edmonton T5J1L7 or go to vueweekly.com and click on the link.

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7. BESTEST KEPT EDMONTON SECRET
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9. BESTEST REASON TO MOVE TO EDMONTON
10. BESTEST REASON TO LEAVE EDMONTON
11. BESTEST EDMONTONIAN

STARLITE ROOM & VELVET UNDERGROUND UPCOMING EVENTS

FRIDAY JUNE 23 (VELVET UNDERGROUND)

ALLSTAR ASSASSINS
THE REAL DEAL AND PIND

FRIDAY JUNE 23 (STARLITE)

SOS WITH SIMPLY PUT
AND AMAZARIA

SATURDAY JUNE 24 (VELVET UNDERGROUND)

POMP WITH GOMP FOR STOMP

SATURDAY JUNE 24 (STARLITE)

SAIDIANA: A NIGHT OF HOPE FOR AFRICA

ISOKAN AFRIKA AND RADIOVACANA

FRIDAY JUNE 30 (STARLITE)

DEL THE FUNKY HOMOSAPIEN

DJ ZAC HENDRIX / BUKUE ONE / DJ WEEZ-ILL / LBA / NON-STATUS

FRIDAY JUNE 30 (STARLITE)

THE JOHNSONS TOUR
ONE SHOT LEFT / ON THE BRINK

SATURDAY JULY 1 (STARLITE)

ONE NATION

TOP CAT-LIVE / SHIMON

TUESDAY JULY 4 (STARLITE)

SHEPHERD'S VENGEANCE

WEDNESDAY JULY 5 (STARLITE)

FRONT LINE ASSEMBLY

DJ? ACUCRACK & ZOMBIE GIRL

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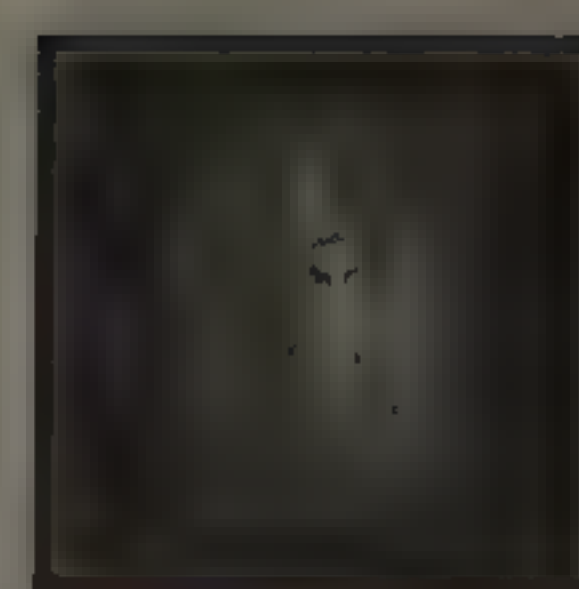
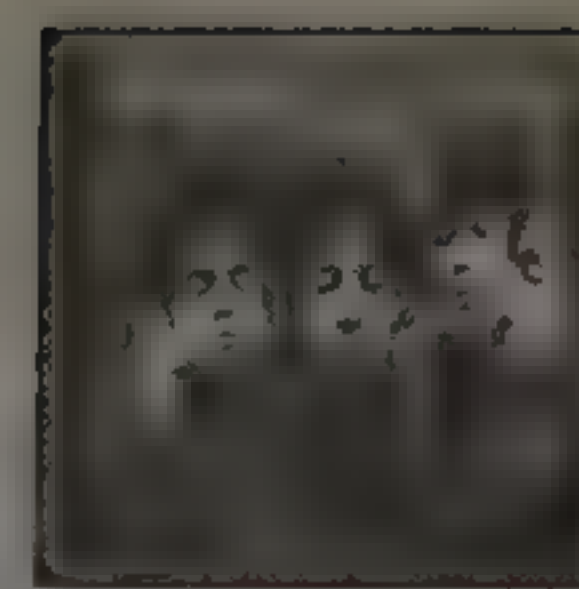
JULY 29 DIVINITY/SECTION 8/ACANTHA

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ALBUM REVIEWS

NEW SOUNDS



LOS BUNKERS
VIDA DE PERROS
NACIONAL

ROSS MOROZ / ross@vuweekly.com

The promotional material accompanying Chilean rock outfit Los Bunkers' new album *Vida De Perros*

describes the band as sounding like a Latin version of the Strokes or Franz Ferdinand. While technically accurate (guitars jangle, the rhythm section struts, the vocals pout, etcetera), this description is a little marginalizing, as Los Bunkers are a lot more than just a Spanish-speaking rip-off of contemporary American garage rock or Brit-pop.

Singing in his native Spanish, frontman Alvaro Lopez brings Latin flair to a style of music more often known for disinterested mumbling than anything spicy or evocative. The result is a surprisingly accessible mixing of the best of two disparate worlds—Los Bunkers have mixed the studied cool (but not the anti-fun attitude) of modern couture rock with the passion of all that romantic, vaguely cheesy Latin pop stuff (but, you know, without the cheese). Plus, I can't even fault them for having dumb lyrics—they could be singing "love is like oxygen" for all I know, but since I don't speak Spanish, all I hear is cool.

DANNY MICHEL
VALHALLA
MAPLE MUSIC

JOEL KELLY / joel@vuweekly.com

If you've ever seen Danny Michel live, you can appreciate his knack for making music out of a quirky mess of instruments. Simultaneously chan-

neling Frank Black and Louie Armstrong, Michel is famous for blending his gravelly voice with guitars, loops and occasionally a cellphone.

Initiated audiences, therefore, will not be surprised by the material on *Valhalla*, Michel's sixth album: most of the songs here have been prominently on display during his recent tour. What is a delectable surprise, however, is how he has transformed his stripped-down, pedal-based solo show into the expanses of the studio. There is even more of an eclectic stew of instrumentation on this album, including clarinets, harmonicas, trombones and that weird nose-harp thing that bluegrass musicians play (but, sadly, no cellphones).

At times, it gets a little odd, particularly with the inclusion of a bizarrely straight-laced cover of a track by Gwen Stefani. But, as I'm always trying to convince the ladies, sometimes odd can be good.

Whatever arrangement of instruments Michel throws behind his lyrics, at the centre of this record is a smart songwriter with a knack for catchy hooks. Buy the album and see his solo show live and decide for yourself which adaptation of his songs you prefer.

STUART A STAPLES
LEAVING SONGS
REGGARS BANQUET

EDEN MUNRO / eden@vuweekly.com

There's something relaxing about *Leaving Songs*, the second solo release from Tindersticks lead singer Stuart A Staples. It's strange, not because of any particular sounds that appear on the disc, but because, for an album so full of mournful, melancholy songs,

it leaves you feeling so good. Maybe that's a result of the way the gentle melodies roll off of Staples's deep voice, or perhaps it's the sparseness of the recording itself, which never falters under the pressure of too many layers. Staples provides the vocals, and acoustic guitar, accompanied by drums and piano, along with various guests throughout the disc ("This Old Town" is decorated with simple slide guitar lines, while Maria McKee duets on "This Road is Long").

Whatever the reason, Staples shows himself to be a writer capable of capturing small details in his lyrics, giving his songs a life that could have been easily crushed beneath the weight of the standard clichés that often find their way into slow and sorrowful tunes. Ultimately, it may be the combination of the restraint found in the music and the way that Staples captures the imagination with lines such as this: "An ashtray full of moments spent thinking about the things I should have done." There's something there that forces the listener to consider just what it is that Staples missed out on, and that's what makes it worth coming back to the album again and again.

HOME
SIXTEEN
BRAH/JAGJAGUWAR

JOEL KELLY / joel@vuweekly.com

When a band bills its sound as "difficult to categorize but easy to recognize as fuck-friendly," you'd think that it would actually be quite easy to categorize their sound. You know, something like "sweaty, fuzzy-toned, pre-AIDS, '70s-era rock 'n' goshdarn roll," possibly featuring a lead singer wearing tight pants and a cucumber stuffed down his shorts.

Home's *Sixteen*, a self-described concept album about, well, fucking, lacks phallic vegetables but does come with a track listing that I'm sure their mothers are very proud of. Highlights include "Straddle Me," "Fucking," "Deep Inside" and my personal favourite, "Monkeybear."

It would seem that their so-called fuck-friendly sound, instead of imitating Prince or any other oversexed icon, is actually your usual porn-tinged nasal indie rock/pop, sort of a Clap-Your-Hands-Say-Oh-That-Feels-Good-Don't-Stop sort of thing. It's quite easy to listen to the record and hum along until you realize that, yes, that catchy chorus really was about blowjobs.

Home are at their best with the awkward yet danceable beat and clever euphemisms of "Bubble," right until it cuts to a recording of just plain icky phone sex involving band member Andrew Deutsch.

Still, you have wonder if the clash between the subject and the style of *Sixteen* is really a Freudian admission

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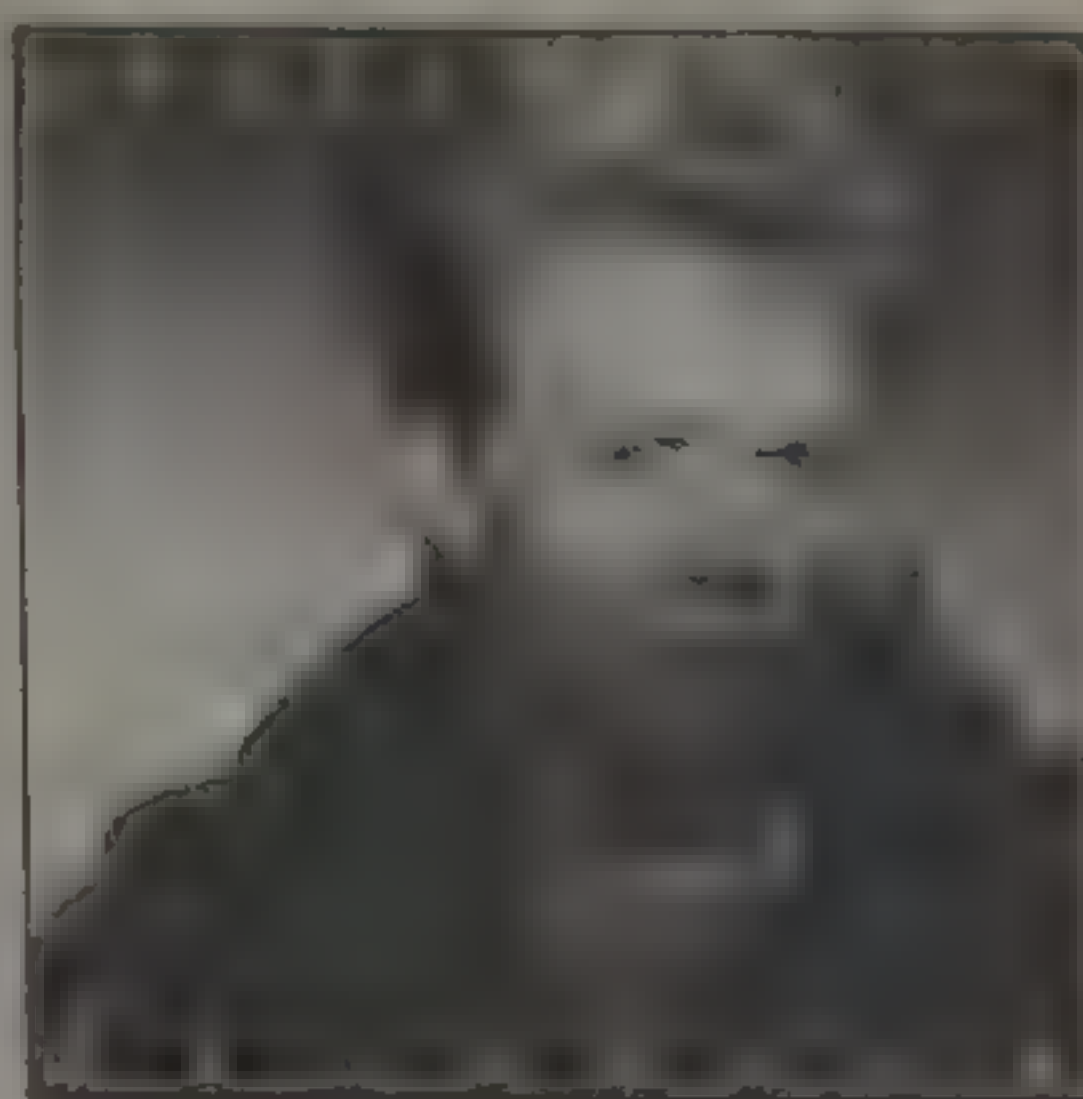
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Rick Reid discusses Bryan Adams's Reckless

RETRO DISTANT REPLAY

STEVEN SANDOR
distantreplay@vuwweekly.com



Considering that the band's new EP is entitled *If You Don't Like the Clash You're a Bad Person*, there really is no doubting where the music of Edmonton's the City Streets comes from; it's a mix of punk and no-nonsense rock, with lyrics aimed at your grey matter.

Those who loved punk and indie rock before they were subverted by MTV and major labels are sure to give the thumbs up to the City Streets—and what's the harm in giving the band's music a try, considering it won't cost you a dime? The new EP is available for free download, album art and all, at www.citystreetsband.com.

So Streets frontman Rick Reid is sure to pick a working-class punk album as his *Distant Replay* recording of choice, right?

Not exactly. Reid is an honest man, so he admits that the album that fomented his desire to play guitar was *Reckless*, Bryan Adams's 1984 smash that spawned six Top-40 hits and basically became, at the time, the biggest-ever Canadian album ever recorded.

"If I am going to be honest, I have to go back to Grade 4," Reid says. "When I was a kid, I was really into sports, but it was that album that got me into music. That was the album which eventually led me to pick up a guitar."

When Reid was that age, there was likely no escaping *Reckless*. Songs like "Summer of '69," the power ballad

"Heaven," "It's Only Love" (with Tina Turner) and the classic rock tale of being the other man, "Run To You," were on hit radio non-stop.

And even though Reid has matured a heck of a lot since his days of being a Bryan Adams fan, he still makes an argument that maybe, just maybe, all of us hipsters who laugh Adams off as nothing but fluff aren't giving the man a fair shake.

"You still hear songs from it on the radio all the time," says Reid. "Really, Bryan Adams is a great songwriter when it comes to melody. OK, a lot of his lyrics are really cheesy, but some of his songs sound really, really good I'm not ashamed to say that."

And, because the need to find a solid melody is an important part of the City Streets' songwriting process, Reid thinks that you can actually make some kind of link between how he turned on to Bryan Adams years ago and where he is now as a musician, although that link doesn't mean that the City Streets sound, ahem, anything close to Bryan Adams. ▽

HAIRY QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vuwweekly.com

CEBILLE THE SHINE OF DEAD ELECTRIC LEAVES SIX DEGREES

This is as French as a mime wearing a beret
Whilst surrendering

THE JOLTS INX INDEPENDENT

Ripping off the past
And skull-fucking the Ramones
Yet somehow quite good

I LOVE YOU BUT I'VE CHOSEN DARKNESS ACCORDING TO PLAN SECRETLY CANADIAN

Just three songs on this?
What kind of a plan is that?
A plan to bilk us?

NOUVELLE VAGUE BAMITE A PART PEACE FROG

Hip, sultry covers
This CD is basically
One huge erection

THE UNSEEN STATE OF DISCONTENT HELLCAT

The old punk ethos:
Social commentary through
Bad songs; no bathing

THE WRECKETS STAND STILL—LOOK PRETTY MAVERICK

This cover has more
Airbrushing than a vintage
'60s boogie van

THE WALKMEN A HUNDRED MILES OFF RECORD COLLECTION

Songs are ok, but:
Stop aping Bob Dylan's shit!
It's annoying, man

ARCHIE BRONSON OUTFIT DERDANG DERDANG DOMINO

Loosey and goosey
Jangly and, uh, old-fangly?
Yeah, I got nothin'.

HEAD AUTOMATICA POPAGANDA WARNER

Just like processed cheese
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And leave a bad taste

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REVUE / SAT, JUN 17 / NORTH COUNTRY FAIR / DRIFTPILE VALLEY, AB Hours away from anything like urbanity (the savage commercial wasteland of Slave Lake's newish big-box retail power centre doesn't count), North Country Fair is, as it has been for a generation, more than a simple music festival: it's a lifestyle. Drenched in sun, drenched in rain, drenched in the psychotropic fruits of the earth, one wanders from stage to stage—or lounges in camp, catching mainstage sound on the wind—taking in 40-odd acts over the course of three days and two not-quite nights. Canned or broadcast sounds are forbidden, by decree and agreement; the only exception I know of is the theme to *Hockey Night in Canada*. For a brief, unprecedented moment—ice hockey on the cusp of the Solstice?!—a jerried-up hoser-tech lo-def TV rig stole the spotlight ... and the 4-0 Oilers victory gave Shout Out Out Out Out some freaky energy to work with, later. —DARREN ZENKO / darren@vuweekly.com (photo by Dwayne Martineau).

Wilco's no road hog

CONTINUED FROM PAGE 27

up that is more comfortable with experimentation.

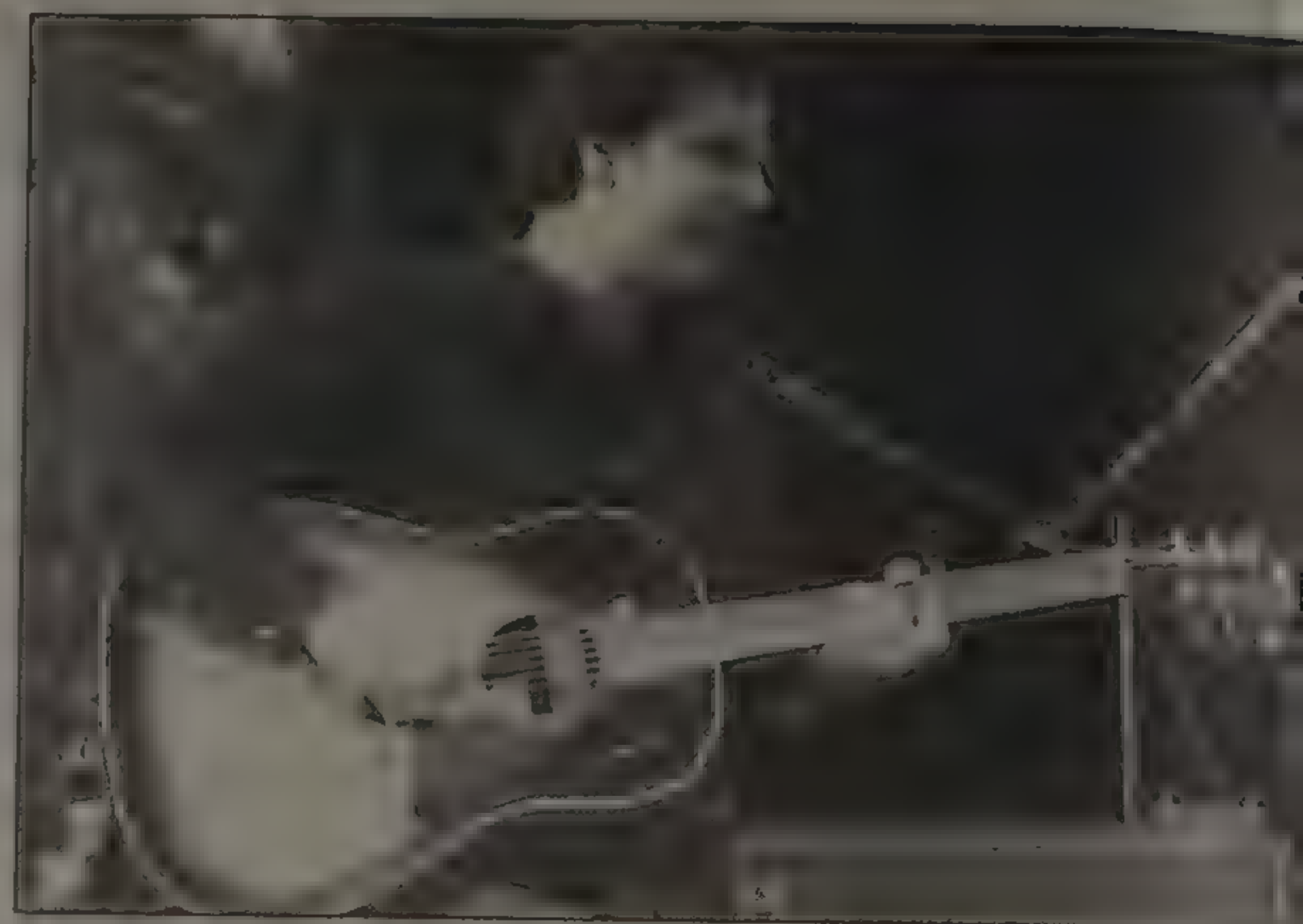
"I think we've gotten better at it. We're really taking the time to stay focused in each song as it's happening and refine it. At the end of the day there is something a lot more coherent than things have worked in the past," Tweedy says. "I don't how to explain it better than that."

PERHAPS HE HAS a point. Tweedy seems to prefer letting the music speak for itself. Many music journalists have attempted to characterize Wilco as an "alt-country" band, much to Tweedy's chagrin.

"The only label I've felt comfortable with is rock 'n' roll music. I feel like I'm in a rock band," Tweedy says. "I think we've tried to absorb folk elements and those are things I'm comfortable with saying are there. But other than that, I don't know what to tell people. If that's too broad, well, maybe they don't like rock music."

Fans will hear some of the new material during Wilco's upcoming cross-Canada tour, but not too much.

"We're trying not too many every night, just because my experience is the more you play a song before you record it, the more difficult it is to get a version of the song you are really happy with in the studio,"



Tweedy says, "just because the immediacy and feeling with the audience being there—you can't really recreate that in the studio."

However, the machinations of the repetition modern rock music requires can get pretty stale, so new songs like "Walken" and "Is That the Thanks I Get?" will likely be performed live despite the potential damage it could do to the songs in the studio.

"Certainly part of our mental health ... requires us to play some new things, or I think we'd be pretty bored," Tweedy says, noting that the length of the upcoming tour (about a

month) helps preserve sanity.

"There are bands that gear up to tour once every two years and go out for seven months, eight months, nine months and I just can't imagine that would be a lifestyle that I'd enjoy," Tweedy says. "It's really easy for people to lose sight of that and give up the idea of having a life outside music. I think one of the things Wilco has done right over the years is worked towards having it be a lot easier for us to have lives outside of music, and I'm really happy with mine."

Maybe he doesn't have such a one-track mind after all. ▼

ZODIAC FREE WILL ASTROLOGY

ROB BREZSNY

freewill@vuweekly.com

ARIES (MAR 21 - APR 19)

During America's Civil War, John Bell Hood was a top general for the Confederacy. Though initially impressive, he grew increasingly ineffectual as his ferocious courage devolved into maniacal force devoid of strategy. His superior officer Robert E Lee said that Hood was "all lion and no fox." I mention this, Aries, in the hope that it will serve as a kick in butt. You're not as unbalanced as Hood—your ratio is about 90 per cent lion, 10 per cent fox—but if you want to navigate your way successfully through the coming weeks, you'll have to work harder on cultivating your inner fox.

TAURUS (APR 20 - MAY 20)

According to a study done by sociologist Werner Habermehl at the Hamburg Medical Research Institute, sex makes you smarter. His test subjects showed greater skill at performing certain mental tasks after they made love. Habermehl attributes the results to the increased levels of adrenaline and cortisol that are released in the body. I encourage you to do some experiments of your own, Taurus. The coming weeks will be an excellent time for you to engage in all manner of experiences that might boost your intelligence, including (though not limited to) regular erotic adventures.

GEMINI (MAY 21 - JUN 20)

Using your common sense, you might

assume you could swim faster through water than through syrup. But research published by Professor Edward Cussler has shown that's not true. In his paper "Will Humans Swim Faster or Slower in Syrup?," he proved that the breaststroke can be done with equal speed in both mediums. Keep that in mind, Gemini. Your surroundings may sometimes feel dense in the coming weeks—more like syrup than water. But as long as you don't buy into the fear that life will be more difficult and slow-going, you'll be able to glide along with just as much grace as you've enjoyed recently.

CANCER (JUN 21 - JUL 22)

Since it's my birthday this week, I decided to take a break from business as usual. That's why I outsourced the writing of our Cancerian horoscope to an astrologer in Bangladesh, Farhana Rasel. Here's what she came up with: It is an auspicious time to use the good will you have accumulated through your generous deeds. You should ask for favours from people who have enjoyed your favours, and coast along on the currents of the good karma you have set in motion. You will be given more slack than usual, especially if you have the nerve to demand it.

LEO (JUL 23 - AUG 22)

"Prescribed Burn Season Begins" read a headline in a Colorado newspaper that publishes my column. The report said that forestry officials planned to intentionally set easily controllable fires on parcels of bone-dry woods. By reducing the density of potential fuel, they would dramatically reduce the threat of massive forest fires in the future. I suggest you make this your

metaphor, Leo. If you burn a little now, you'll prevent a bigger burn later.

VIRGO (AUG 23 - SEP 22)

Futurologist David Brin talks to a diverse range of scientists. Over the years, he has noticed that many of them have become "much livelier, more open-minded and more interested in fields outside their own" than they were when he first met them. Physicists are more interested in biology, biologists in astronomy, and engineers in cybernetics. According to my reading of the astrological omens, Virgo, this is a perfect moment for you to have this kind of fun. You will attract unexpected benefits into your life if you wander outside your areas of specialty and check out the action in other genres. It's high time for exuberant cross pollination.

LIBRA (SEP 23 - OCT 22)

If you think you need to be fixed, toned down, made over, or recreated from scratch, you're reading the wrong horoscope column. Likewise, if you imagine that you're a wounded animal in desperate need of rescue or a helpless victim cowering in your closet, I'm not the proper consultant for you. But if you long to be fiercely understood, shaken awake, and dared to discover your higher calling, you've come to the right place. There are secrets that your unconscious mind has been longing to reveal to your conscious mind, and conditions are now favourable for that shocking yet pleasurable communication to unfold.

SCORPIO (OCT 23 - NOV 21)

In the course of my life, I've known five people whom I consider feral. They

weren't raised by wolves in the wild, but they have qualities that make it seem as if they could have been. They regularly get wild glints in their eyes, and are given to sudden expulsions of anomalous noises that express manic amusement mixed with inscrutable emotions. They can survive while travelling in foreign lands despite having little money, and even when they're home they're prone to taking long rambles in the middle of the night. They couldn't care less what anyone thinks of them, and rarely do what anyone expects them to do. These feral folks are disruptive but not dangerous, and they confound my beliefs about human nature in the most entertaining ways. Even if you don't fit this description, Scorpio, you'd be wise to flirt with your own brand of feral behaviour in the coming weeks. It's time to untame yourself.

SAGITTARIUS (NOV 22 - DEC 21)

The successful Czech composer Vaclav Halek has an unusual muse: the mushroom kingdom. No, he doesn't ingest the psychedelic varieties and write music while high. Rather, he wanders out into the forest, lies down next to fungal colonies and tunes in to their vibrations. "I simply record music that the mushrooms sing to me," he told *The Sydney Morning Herald*. Trees and rocks also produce melodies, he reports, but the toadstools' compositions are the finest. Given the fact that you're in a phase when becoming a better listener would improve your life dramatically, Sagittarius, I encourage you to be open-minded about Halek's approach to his creativity. Just imagine that you have the power to eavesdrop on all of creation.

CAPRICORN (DEC 22 - JAN 19)

"What the heart knows today the head will understand tomorrow," wrote Irish storyteller James Stephens. It's lucky for you that this is true, Capricorn—or at least it *will* be lucky if you're smart enough to trust your heart, which has already figured out a certain truth that your head is still days away from registering. Despite what you may have been led to believe about the nature of the heart, it is actually an organ of intelligence that is capable of deep thought.

AQUARIUS (JAN 20 - FEB 18)

During an outdoor concert, '80s pop star Cyndi Lauper experienced a rare event that every singer dreads. As she belted out a long, booming note, a bird flying overhead dispensed a blob that zoomed into her wide-open mouth. Lauper's grandmother later assured her that this was a stroke of good luck, and the singer herself referred to it as "God's little joke." I predict you will soon enjoy a metaphorically similar visitation.

PISCES (FEB 19 - MAR 20)

According to my analysis of the astrological omens, you're about to turn into a creative powerhouse—and will remain so for at least a few weeks. That means you'll be at the peak of your ability to conjure up artistic masterpieces. You will also have uncanny skill at whipping up fresh, crisp solutions to conundrums that have stymied you and your tribe for a long time. It will almost be as if you have found a way to tap into the future, where you can learn novel ways of seeing that are impossible to access in the present. ▼

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CLUBS/LECTURES

JUSTICE INTERNATIONAL Knox Metropolitan Church, 83 Ave, 109 St (446-5461) • June meeting featuring talk by Pascal Ryffel, a local member who has just returned from Northern Iraq • Tue, June 27 (7:30pm)

HEARING THE AIR ON CLIMATE CHANGE Engineering Teaching and Learning Centre (ETLC) Room 102 U of A Campus (492-0614) • Lecture by environmentalist Elizabeth May on the environmental impacts of accelerating tar sands development • Thu, June 22 (2:30pm)

CONVERSATION CAFE Unity of Edmonton Church, 3212-106 Ave • Meeting presented by Rev. Yvonne Macine • Every Tue (1-3pm)

DALE HUDJIK TOUR AND TALK Stanley Milner Library (front foyer) • Photography professor and curator Dale Hudjik will give two free lunch-hour tours • Mon, June 26 and Wed, June 28 (noon-1pm)

EDMONTON GHOST TOURS (WALKING) www.edmontonghosttours.com • Meet in front of the rescuer statue, next to Waltherdale Playhouse, 10322-83 Ave • Take a ghostly walk through Old Strathcona while fun stories are told about Strathcona's ghosts and hauntings • Until Aug. 31, Mon-Thu (9pm) • \$5 (each)

FOR THE SAKE OF ALL BEINGS www.gadensantenling.org (484-8646) • The 37 practices of a Bodhisattva. Weekend retreat in Jasper July 14-16 with Tibetan monk, Kushok Lobsang Dhamchoe of Gaden Samten Ling Tibetan Buddhist Meditation Society

JANE AUSTEN INVITES YOU TO TEA Centennial Rm, Stanley Milner Library, Sir Winston Churchill Sq (437-4130) • Experience the tastes that gave Jane Austen pleasure at tea time. The Edmonton Jane Austen Society presents the food of Jane Austen's England, complemented by a short talk on dining etiquette of the time by Patricia Gour • Sat, June 24 (2-4pm) • Free

LIVABLE PLACES • Luncheon with keynote speaker: Lawrence Scarpa • June 27 (11:30-1:30pm) • Pre-register, contact Lindsay at the Works 426-2122 ext.227 • \$37.50

MEDITATION 11403-101 St, www.gadensantenling.org (479-0014) • Gaden Samten Ling Tibetan Buddhist Meditation Society by Kushok Lobsang Dhamchoe; Beginner Tue (7pm); intermediate Wed (7pm); advanced Sun 11am-1pm

PUGH AND SCARPA ARCHITECTURE Grant MacEwan, Rm 5-142, 105th St. Bldg • Lawrence Scarpa will speak of the firms work, presented by MADE in Edmonton and the Works • June 27 (7pm) • \$5 (MADE member)/\$10 (non-member)

ROCKY MOUNTAIN HIGH: ALTITUDE, ATMOSPHERE, AND THE EFFECTS OF NATURAL BEAUTY ON THE GROUP OF SEVEN IN THE ROCKIES Art Gallery of Alberta, AGA Theatre, 2 Sir Winston Churchill Sq (422-6223) • Inside Art lecture presented by Lisa Christensen • Thu, June 22 (7pm)

WASKAHEGAN TRAIL ASSOCIATION www.boreal.net/wtra (425-5895) • Meet at Bonnie Doon Recycle, 85 St, 85 Ave (968-2504); free guided hike, approx. 9 km at Hastings Lake East • June 25 (9am)

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP http://groups.yahoo.com/group/bwmedmonton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Gurlz Gone Wild Midnite; with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests • Thu: Wet Undies Contest (12:30); with DJ Squiggles, Yohko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer; Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms): Speakers Series. Contact Kris (kwell@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St. www.edmliving-positive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADELINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • Bears Movie Night: Bears Club: last Sun ea month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at rob-wells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoogroups.ca • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • Community Potluck Dinner: 2nd Mon ea month (7pm) • Womens Spirituality Group: Drumming circle 2nd Wed ea month (7pm), in Rm 1 with Kucutzi • Bisexual Discussion Group: Mixed social and discussion group drop-in; 1st, 3rd Tue ea month (7pm) Rm A, with Vanessa edmbi-group@yahoogroups.com • TTIQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; ttiqualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Wed (10:30am-3:30pm) with Jeff Bovee, 488-3234 • HIV Outreach: Drop-in circle every other Thu (7pm) • In Together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s 1st and 3rd Fri ea month, hosted by Robert Blatchford • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234 • Parents Rock the World Workshops: PFLAG series for parents and questioning children; Feb-June, 488-3234

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game 2nd and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Outlawak Downstairs: DJ Jazzy • Sat: Every Sat like new years: Upstairs: Monthly theme parties with DJ Jazzy; Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: With Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

SPECIAL EVENTS

ACTS OF PRIDE CABARET La Cite Francophone, 8627-91 St • Edmonton Pride Week Society • Fri, June 23 (8pm) • \$15 (adv) at TIX on the Square/\$20 (door)

ALBERTA BALLET'S HOUSE AND GARDEN TOUR (451-8000) • Tour an art gallery-style home, as well as one of Edmonton's historic Ada Boulevard houses • June 24-25 • \$35 (single-day self-guided tour tickets)/\$55 (single-day bus tour tickets) at TicketMaster

BELLY BUSTER BARBEQUE Leduc #1 National Historic Site, 10 mins west of the Edmonton Intl. Airport on Hwy 60 • On the floor of an actual drilling rig, featuring live music and burgers • Sat, June 24 (10am-5pm)

BIKE MONTH www.bikeology.ca (982-8520) • Through June • Bike to Work Breakfast: Southwest corner of High Level Bridge (88 Ave/109 St); Fri, June 23 (7-9am) • The Cowgirl/Cowboy Critical Mass: monthly bike ride starting at City Hall; Fri, June 30 (5:30pm) • Mocktails on the Bridge: Ezio Faraone Park (97 Ave/110 St); Fri, June 30 (4-6pm) • Free Movies: Art Gallery of Alberta (102A Ave/99 St); Bike cinema Film I Heart Huckabee; free; Thu, June 29 (7:30pm) • Bikeology Festival; Beaver Hills House Park; celebration of bikes, activities and music; June 24 (12-6pm) • Bicycle Clinic-Winter Cycling plus movie: Earth's General Store 2nd floor 10632 Whyte Ave; Muffaloose Ice Road Ride; Thu, June 22 (6:30pm)

CANADA DAY CELEBRATIONS Multicultural Heritage Centre (963-2777) • Bike parade, MultiYouth Productions, Silent River kung fu • July 1 (12-3pm)

CANADA DAY AT THE LEGISLATURE Legislature Building and Grounds, 10800-97 Ave, www.assembly.ab.ca (427-7362) • Celebrations starting with a free pancake breakfast, citizenship ceremonies, and vintage cars. In the afternoon featuring entertainment by the White Buffalo Drummers and Dancers Society, the Festival City Winds Music Society, Volys Ukaraianin Dance Ensemble, Popperseed Steel Drum Orchestra and more • Sat, July 1 (7am-6pm)

CANADIAN SKIN CANCER FOUNDATION Jubilee Auditorium • CSCF spring fundraiser • Mon, June 26 (6:30pm) • \$50 at TicketMaster

DANCE 4 DREAMS Arden Theatre, St. Albert (451-8000) • A gala evening of dance/breast cancer awareness and fundraising featuring Shannon Tyler and Bridget Ryan with an excerpt from the Breast Show • Thu, June 22 (7pm) • \$25 at TicketMaster

DIRECT FROM CUBA-EDMONTON LATIN FESTI-

VAL SOCIETY Polish Hall, 10960-104 St (909-0935) • Maraca and Utra Vision (11 piece Cuban band), with the Marco Claveria band opening • Fri, June 30

EDMONTON CHANTE (FRANCOPHONE MUSIC FESTIVAL) Maurice Lalavée School Grounds, 88 Avenue and 95 St (469-4401/420-1757) • Francophone music festival featuring Mauvais Sort, The McDades, BenWah, Swing Manouche, and Daniel Gervais • June 23 (6-11pm), June 24 (2-11pm), June 25 (2-11pm) • \$20 (adult)/\$10 (youth 13-17 years old)/\$12 (adult evening pass)/\$7 (youth evening pass)/free (child 12 years and younger) • Tickets available at door, TIX on the Square

KID'S DRAW "PLAYGROUNDS" Arts and Crafts Tent Sir Winston Churchill Sq • Free for children to draw within the Works Festivals theme "play". An exhibit of work created will be shown at the Stanley Milner Library • Weekends (12-4pm), Canada Day (12-8pm)

PRIDE POWER DANCE Citadel Theatre, 9828-101A Ave • Edmonton Pride Week Society • Sat, June 24 (8pm) • \$15 (adv) at TIX on the Square/\$20 (door)

SAGETAWIN SACRED SELF Blatchford Hangar, Fort Edmonton Park (433-3097) • Art show and gala celebration featuring the unveiling of artworks by the Sun and Moon Visionaries Aboriginal Artisan Society. The gala will also be featuring entertainment by Carl Quinn • Gala event: Fri, June 24 (7pm); art show: Sat, June 25 (11:30am) until July 2

SAIDIANA: A NIGHT OF HOPE FOR AFRICA Starlite Room, 10030-102 St, www.handsacrossafrica.org • Concert and silent auction presented by Hands Across Africa • Sat, June 24 (7pm door) • \$15 at Earth's General Store, Listen Records, door, www.thesoundradio.com

SERENITY NOW-EQUALITY NOW South Edmonton Common • The film *Serenity* will be shown in support of the worldwide charity Equality Now to end violence and discrimination against women and girls • Sat, June 24 (9:45 am) • \$12 (adv)/\$15 (door) profits to Equality Now • Advance tickets available at Happy Harbor Comics, PayPal at http://edmbrowncoats.blogspot.com

STREET FURNITURE COMPETITION Winston Churchill Square (in front of the Art Gallery) • Teams of three or less design and build furniture with the theme "play" from materials provided. The public will be asked to vote for "People's Choice Award" • Build day: June 24 (11am-6pm); judging and awards: June 25 (1-2pm)

TANZANIAN COMMUNITY ASSOCIATION OF NORTHERN ALBERTA Pleasant View Community Hall, 10860-57 Ave • Fundraising dinner dance and silent auction for a first Tanzania pavilion at Heritage Days. Featuring African food, fashion, and performances by Isokan Afrikai, the Kivuli World Centre for African Dance and Music, and music with DJ Lex and Dida • Sat, June 24 (6:30pm) • \$25 (adult)/\$5 (child 6-16)/\$40 (couples)/under 6 free at TIX on the Square

WORKS ART AND DESIGN FESTIVAL Churchill Square and other venues throughout downtown Edmonton (426-2122) • Various art exhibitions, including the Artisan Market on Churchill Square • June 23-July 5

YARDBIRD JAZZFEST Various venues, www.yardbird-suite.com (425-1820/451-8000/432-0428) • Featuring local, national and international jazz artists • June 23-July 2

KARAOKE

CASTLEDOWN'S PUB 16753-100 St • Every Tue (9pm-1am); with Off-Key Entertainment

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12); with Jeannie

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Thu

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd • Every Tue (9pm); with Sonia, Prosound Productions

ECCO PUB 9605-66 Ave • Every Mon (9pm); with Sonia, Prosound Productions

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9:30pm): Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight); with Deb Thulin, Hot Karaoke Productions

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm); with Prosound Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am); Gord's Best Live Singing Show

MAZADAR 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late); with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm); with Sonia/Prosound Productions

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) • Every Thu (9pm-1am)

ORLANDO'S 1 • Every Wed (9pm-1am); with Off-Key Entertainment

ORLANDO'S 3 6104-104 St • Every Mon (9pm-1am); with Off-Key Entertainment

PEPPERS Westmount Mall (W), 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

RATT 2-900 Students' Union Bldg, 8900 114 St, U of A Campus • Hey, What Are These Tunes Called?: Name That Tune every Tue with Colin Krieger • Karaoke, baby: every Wed (9pm); with Colin and Darrell

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499); every Mon-Sat (9pm); Sun (7pm); with Ruth • Highstreet, 10315-124 St (482-1800); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am); with Off-Key Entertainment

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S St. Albert • Every Thu (9:30pm-2am); with Off-Key Entertainment

ZACKS ON 61ST AVENUE 10525-51 Ave (432-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)

One gay guy's Pride weekend

TOTALLY GAY

LUKE FOSTER
totallygay@vueweekly.com

Last weekend, Edmonton's Gay Pride Week kicked off. The following is a first-hand account of one gay guy's adventures in gay pride. Some identifying characteristics and details have been changed; some deliberately, others because I just don't remember exactly what happened.

The festivities started Friday night after work. I'm currently employed with a courier company, and I would be lying if I didn't say that I was hoping my duties as a "package handler" would continue throughout the evening. (They didn't.)

After I got home and gussied myself up, I met my gay best friend Josh to begin the first night of what eventually became a weekend-long Pride-party binge.

Before hitting up the Green With Envy circuit party at New City, the plan was to go to Halo for cheap highballs and pretentious beer. We made our way downtown to the basement bar where Josh and I traded off purchasing rounds of vodka slimes and Stella Artois. After a couple—okay, several—of those rounds and a rousing, seated sing-along to the truly excellent Cardigans song "I Need Some Fine Wine ... " it was time to abandon our stools for the dancefloor, where we danced for about an hour before deciding it was time to depart for our next destination.

We emerged from the hipster coven, sufficiently buzzed and slightly disoriented and stumbled down the street to New City, where we were met outside by a crowd of sweaty dancers and the smokers who were making it hard for them to get any fresh air.

Inside, it was packed. The entire bar was decked with army-green decorations and the throb, throb, throbbing beats coming from the DJ immediately got me bouncing. We got our first drinks from a half-naked bartender painted in Zebra-stripes and stayed on the dance-floor until I got the bright idea to hit on this really cute guy, who, now that I think about it, actually had a twin. Unless I was seeing double, which, after the amount of alcohol I had consumed, could have been the case. Anyway, he didn't want the free drink I offered. Rebuffed, but not discouraged, I just bought myself two more.

But Green With Envy was a great time and a totally gay affair, with everything Edmonton's gay club scene currently lacks: good music, shirtless go-go boys and cheapish Heineken. I hope that the organizers make good on their promise to bring more of these mini-circuit parties to the city in the future.

I WOKE UP the next afternoon, exhausted but excited for the Pride Parade. I met my sister Carly and my friend Rachael downtown and we claimed a prime spot on the curb to watch the parade pass by.

The parade itself was kind of short, but there were some interesting entries. My sister was amused by the Dykes on Bikes. Rachael thought the flower-girl who was handing out candy with the March of the Brides entry was adorable. I spotted the female contingent of local raunch-rockers the Wet Secrets shaking

their maracas on the Roost's float.

After the last entry came and went, we walked behind the procession with the rest of the crowd of observers to Churchill Square. On the way, I overheard a stranger in an Oilers jersey, who was completely oblivious to all of the drag queens and rainbow flags around him say, "Awesome! Oilers tailgate!"

Once there, my sister treated Rachael and I to large, ironically phallic-shaped popsicles, and Rachael came up with the best line of the day: "I could totally put this whole thing in my mouth," she said. "But I probably shouldn't."

Josh and his boyfriend met up with us later. His boyfriend, who's a rather petite little fellow, was brandishing an enormous rainbow flag, about twice as big as he is. Although Josh was a bit embarrassed (I don't blame him; personally, I develop a rash if I get too close to any sort of rainbow paraphernalia) he told me later that it was really great not having to worry about holding hands or "cuddling" with his boy in public. Gross. I mean, awww.

For the rest of the afternoon, we all sat on the steps of the square and watched the drag queens dance ("They have better legs than I do. That's just not fair," my sis commented, before reconsidering. "Then again, they also have penises. I don't want one of those.") and a lesbian singer-songwriter sing "love songs for the ladies in love." The politicians also took the opportunity to speak briefly in front of the crowd. Kudos to Mayor Mandel for marshalling the parade and for generally being so into gay pride. A different kind of kudos to Edmonton-Centre Conservative MP Laurie Hawn, who sent a confusing written message from Ottawa, read aloud by one of the drag queen hosts to a mixed response.

Later that night, Josh and I went to the Roost for some more dancing. It was busier than normal, but otherwise pretty much the same as any other Saturday night: bad music, no shirtless go-go boys and not-so-cheap Heineken.

TO MARK THE END of our gay pride weekend, Sunday afternoon Josh and I managed to make it to Sunday's slo-pitch match between the Edmonton Police Service and the LGBT team, who I think were called the Rainbow Flamers. City councillor Michael Phair made good on the promise he made earlier in the week to be the LGBT team's cheerleader. He shook his pom-poms, wore a Carmen Miranda fruit turban and heckled his heart out—even forcing the other team's members to wear a huge pink featherboa each time they struck out. The LGBT team ended up winning the match, forever discounting the widely held myth that all gays throw like girls.

After such a busy weekend, and another one on the way (Pride ends this coming Sun, Jun 25 with a free barbecue downtown at the Big Fresh), I'm still willing to risk gay pride overdose. My sister and I will be at gay karaoke at Woody's for at least one night (she'll be the one singing "Fancy," the Reba-version), I've already got tickets to Friday's cabaret spectacular, Acts of Pride, and another Saturday night of dancing, either at the EPWS-sponsored dance at the Citadel, the Roost or both, will probably be in order. If I wasn't totally gay before, I am now. ♥

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CLASSES

Always wanted to be a Martial Artist? Karate, Yoga & Weapons Classes. Call: Northern River Karate School 707 3693 to watch a class! www.ThreeBattles.com

Drop in Meditation Classes -Thursdays 7-9pm. Practical guided meditations, teachings discussion and break. A warm community with resident Buddhist monk. Everyone welcome! Gameau United Pl. 11148-84 Ave Ph: 412-1006 www.MeditationEdmonton.org

DANCE INSTRUCTION

BELLY DANCE CLASSES
5 wks beginning July 18, all levels, Edm Central and North. 488-0706

HELP WANTED

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X-Weighted (Life Network's popular weight-loss documentary series) is holding an **Open Casting Call** at the Coast Terrace Inn, 4440 Gateway Blvd. Fri. **June 23** (2-8 pm and Sat. **June 24** (10am-4pm) More info at www.takingitoffonline.com or www.lifenetwork.ca/microsites/xweighted

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VOLUNTEER

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Volunteers needed for **National Aboriginal Day**, for events until June 25. Ph Jean (780) 433-9692.

Volunteers needed to **teach English as a Second Language** to newcomers during the summer. Morning or afternoons at the Edmonton Mennonite Centre for Newcomers. Call Marty at 423-9516.

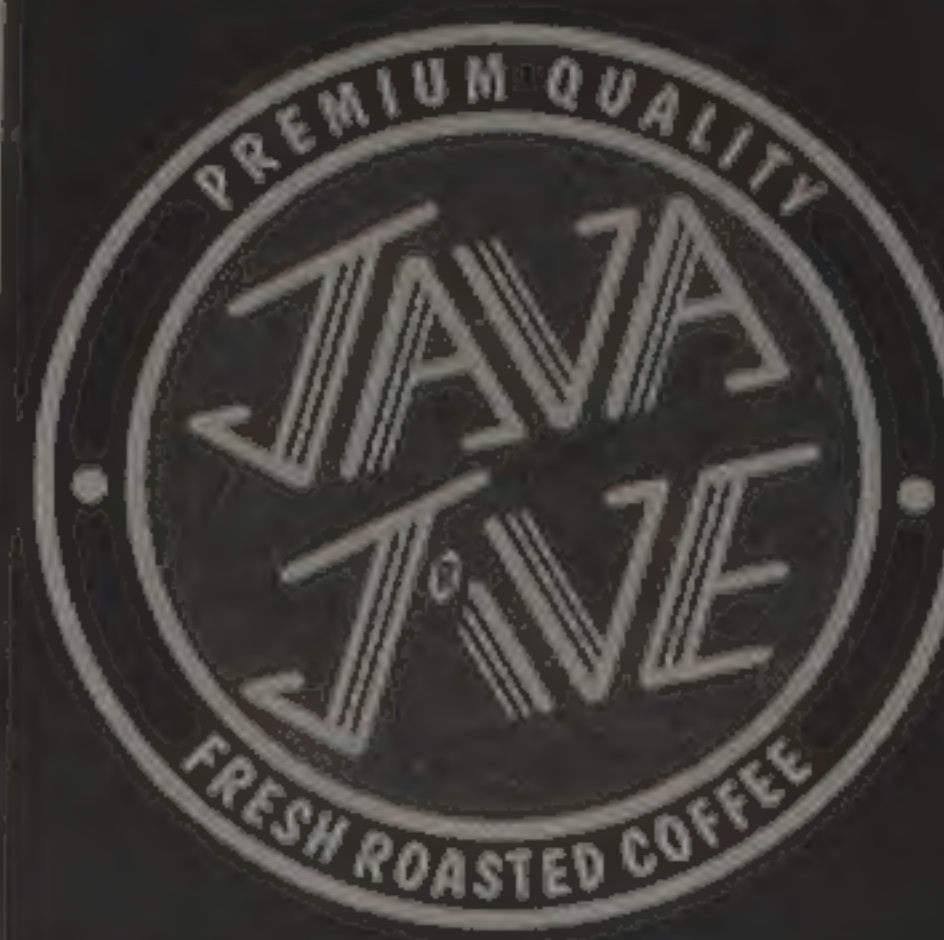
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Volunteers needed for **A Taste of Edmonton Festival July 20-23**. Call Suzanne at 423-2822, ext 25, e-mail: suzanne@eventsedmonton.ca

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ANDREA NEMERSON

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DEAR ANDREA:

I've been dating a beautiful girl, and I mean she is hot. The problem? She's really jealous and we fight all the time. I can't look at another girl. She is incredibly possessive and wants to be involved in every element of my life.

I've never had any sort of sexual problems before, but I'm having problems orgasming. We have sex all the time. It's never boring; she has an amazing body and is a great lay. But I just don't come. I have no problems coming on my own. Can my mental frustration lead to physical problems in bed?

LOVE, FEEL FREE TO COME UP WITH A CLEVER ACRONYM

DEAR FFTCUWACA

I don't do those; that's the other guy.

I keep reading and rereading and I have yet to find the part of your letter where you say you love, like or are in any way interested in this girl beyond the purely physical, and that stuff's not going so well. This lack of any genuine affection makes the solution to your problem pretty simple: get the hell out and date someone you like next time.

If you were actually planning a future with Miss Hot Thing, I'd be expressing concern about the extreme possessiveness and warning you that little good

ever comes of a relationship based on the desire to control and possess, rather than enjoy, the object of one's alleged affection. You probably know this already, but how hard someone latches on to you and how much control s/he wishes to exert over every aspect of your life is not a measure of how much s/he cares for you.

Frustration can indeed lead to performance issues, as can just plain not liking the person you're attempting to perform with. Face it, she drives you crazy, and not in a good way. Your body has noticed this and is refusing to cooperate any longer. You brain is still convinced that a girl's "hotness" and being a "great lay" ought to be enough. Your other head, on the other hand, has proved itself the smarter for once. I suggest you listen to it.

LOVE, ANDREA

DEAR ANDREA:

I'm a virgin, though I recently became involved in my most sexual relationship ever. I think we're nearly ready to have sex, but I'm concerned about not having an orgasm. Up until now I hadn't experienced much penetration but now I get a lot. Still no orgasm. I don't get very far on my own, but when he's using his tongue or fingers, I occasionally feel close but I never experience a release. Is this normal? Does it suggest that I'll have similar difficulty when it's his penis instead of a tongue or finger? Or will the difference in size make me more likely to orgasm?

I take an antidepressant but I've been on it years longer than I've been sexually active, so it's hard to tell if that's the

problem. I'm working on lowering the dose slightly, but stopping isn't an option right now.

LOVE, PLEASE RELEASE ME

DEAR RELEASE:

You say you're about ready to have sex, but you've already had his tongue and fingers and who knows what else all up in your business, which sure sounds like sex to me. It would also be useful to know where, exactly, he's sticking those things.

There comes a time in every woman's life where she must use the power of the internet to access a nice vulva diagram. I found an colourful but rather nice one at vaginaverite.com/diagram1.html. See how there are plenty of external structures that look worthy of attention in their own right? The clitoris and related bits in particular? Direct his (or your own) attention there for a change and stop worrying about penetration until you've gotten what you're looking for. Although some women are capable of of a purely internal orgasm and far more enjoy penetration, if you were going to find your bliss poking about in there you probably would have already.

As for the drugs, they may indeed be inhibiting you. Many people find that the effect wears off over time, but you've had time and it still isn't working. I suggest trying the clitoral route while also putting your doctor on notice that you may need to lower or change your medication soon. Remind him/her that never ever having an orgasm is a depressant in its own right.

LOVE, ANDREA

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